# OLD CHINESE RUGS

# FREDERICK MOORE JOHN KIMBERLY MUMFORD



# THE ANDERSON GALLERIES

NEW YORK

1916



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No. 289 REMARKABLE TEMPLE RUG

# CATALOGUE OF VERY IMPORTANT

# OLD CHINESE RUGS

AND A FEW OTHER

# RARE WORKS OF CHINESE ART

Including

Sculptures, Porcelains, Bronzes, Embroideries and Jewelry

From the collections of

# FREDERICK MOORE

of Peking, for several years a resident of China

AND

# JOHN KIMBERLY MUMFORD

of New York, author of "Oriental Rugs"

# TO BE SOLD

On the afternoons of Thursday, Friday and Saturday March 2, 3 and 4, 1916, at 2:30 o'clock

On Public Exhibition from Monday, February 21st, 1916

# THE ANDERSON GALLERIES

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NEW YORK

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# The Anderson Galleries

Incorporated

MADISON AVENUE AT FORTIETH STREET, NEW YORK.
TELEPHONE, MURRAY HILL 7680
SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN.

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# INTRODUCTION

The two collections of old Chinese rugs which The Anderson Galleries offer at this unrestricted sale are of conspicuous note. Mr. Mumford's collection needs no introduction. Mr. Mumford is the author of the standard work on "Oriental Rugs," and his other writings on this subject, including the exhaustive Catalogues of the Yerkes and Marquand Collections, have gained for him recognition on both sides of the Atlantic as a connoisseur and expert in Asiatic weavings. The larger part of the rugs belonging to Mr. Moore has arrived from China within the past few weeks. Mr. Moore is a traveller and author who resided for more than five years in Peking as correspondent of The Associated Press. Collecting rugs seems to have been in the nature of an avocation with him. But the opportunities which the Chinese capital afforded, and his zeal in studying this little-known branch of the rug-weaving art have made him an authority on the Chinese phase of the subject.

The two collections number nearly three hundred pieces, and cover the whole range of color, design, and size in which Chinese rug-makers have, for the past four centuries, plied the processes of their art. Many of the pieces cannot be duplicated, and all have been selected because of some particular merit. There are many little pieces, some of the finest quality, the Chinese weaver having devoted great attention to the traveller's rug and to coverings for temple and palace chairs. Some of the smaller rugs, however, are only unimportant miniature examples of Chinese colors and designs.

In the collections there are great temple hangings, ceremonial squares, palace carpets, kong (the Chinese divan) coverings, traveller's rugs, saddle caparisons, throne coverings, and chair seats. There are rugs from China proper, both the Eastern and Western provinces of the North (South China producing no rugs), and others from the so-called dependencies, beyond the Great Wall. There are grotesque things designed to ward off evil spirits, and delicate, beautiful pieces woven as gifts with emblems of good omen or good wishes for bride, mandarin, prince, or emperor.

The symbols employed cover a wide range of picture language. The eight emblems of Buddhism, and the four of the scholar; "The Nine Precious Things," and "The Hundred Antiques"; the flowers of the seasons—which every gentle person loves; the fruits which have meanings, and the fragrant "Fingers of Buddha"; the conventional lotus—the Buddhist flower—and the peony; the clouds and waves of eternity; the mythical dragon, emblem of the dynasty,

and the phoenix, significant of the empress; the fabulous lion, used to indicate authority; the heavenly dog, which tries from time to time to devour the moon; the deer and the pine tree, good omens for the traveller; the horse, symbol of nobility and strength; the bat and the *shou* character for good fortune; the golden "cash," for wealth; temple bells and loops of jewels—these are the designs more frequently found. Then there are also, on occasional pieces, a monkey, several little birds, a human figure, or other distinctive features. Notable in this connection is a pair of temple panels with four Kwan Yins, Goddesses of Mercy, with two attendants, in smaller scale, at the base of these temple hangings. They are believed to have come from one of a famous group of monasteries known as Wu Tai Shan, high in the mountains of Shansi.

The meaning character of all Chinese design is perhaps its chief mark of distinction as compared with that of Persia, Turkey, India, and Turkestan. In these countries rug design is made up largely of devices which in early ages had religious or mythological significance, but which, with the disappearance of primitive religions, have become merely racial property, recognized, but not understood. With the Chinese this is not so. The uninterrupted flow of the current of Chinese life and custom through unnumbered centuries has, with few exceptions, maintained the countless symbols in familiar use and in popular understanding. So that in the rugs here offered, the student finds the signs, ancient though they are, fully translatable and carrying all their original message.

This Collection, therefore, offers the widest possible field for the study of this rich symbolism, and, at the same time, for the exercise of selective taste in decorative material. The Collection has double importance at the present time, since not only have prevailing conditions throughout the world practically stopped the importation of rugs to America but the rapid exhaustion during the last few years of the supply in China—a field never so productive as that comprising the Mohammedan countries—has given to a multitude of the rugs here presented, a largely increased value in rarity.



No. 237 RUG OF GOOD FORTUNE



# CHRONOLOGY OF CHINESE DYNASTIES

For the purpose of classifying Chinese rugs it is necessary only to go back to the Ming Dynasty. Rugs woven prior to that period no longer exist. Comparatively few pieces, indeed, can be safely classed as Ming.

The Ming Period was very definite in design and color, and even in weaving and materials, but there is no record to show how soon the methods of that Dynasty gave place to ideas that followed the conquering Ching Emperors. The Ming period ended in 1644.

The first emperor of the Ching Dynasty, Shun Chih, reigned but seventeen years, and though changes in artistic ideas consequent upon the change of dynasties may have had their beginning, there are no definite evidences in the art of rugs up to the time of the notable Emperor K'ang Hsi.

THE K'ANG HSI PERIOD (1661–1723) was all that its title meant, "Vigorous Glory." This emperor reigned for sixty-two years and art of every description thrived under him. The Chinese rugs which have come down to us from his reign are the finest specimens that exist. Chinese weavers of no other period have worked so carefully, chosen their materials and colors so well, and employed such typical designs. The strength of the Ming ideas was not lost though beauty was sought.

THE YUNG CH'ENG PERIOD (1723-1736), being of brief duration, left no definite mark.

The Ch'ien Lung Period, another long reign (1736–1796), developed brilliancy of color and beauty and lightness of design. The severity of the Ming period now almost entirely disappeared, becoming submerged in subtle or contrasting ornamentation. The period was notable, however, for its simple coloring in blue and white rugs.

IN OTHER PERIODS no higher development has appeared and no definite or distinctive characteristics. Rugs woven after the reign of Ch'ien Lung, therefore, are difficult of classification. The reigns were:

CHIA CH'ING					1796-1821
Tao Kuang					1821-1851
Hsien Feng					1851-1862
T'ung Chih					1862-1875
Kuang Hsu					1875-1909
Shin Tung					1909-1912







No. 160

# CATALOGUE OF BEAUTIFUL RUGS

FROM THE COLLECTIONS OF

# FREDERICK MOORE AND JOHN KIMBERLY MUMFORD

# FIRST SESSION

THURSDAY AFTERNOON, MARCH 2nd, 1916, AT 2:30 O'CLOCK

#### T CHAIR COVERING

The back has three dragons surrounding a flame pearl, and clouds fill in the design of the field. The border is formed of neatly drawn conventional flowers.

Size 2.4 x 2.5
Size 2.4 x 2.3

# 2 SMALL CHAIR COVERING

Conventionalized lotus blossoms.

Size 1.8 x 1.3 Size 1.6 x 1.0

# 3 CHAIR COVERING

With conventionalized flowered medallion and corresponding corner pieces. In two shades of blue and white on a field that is now a rich brown.

Size 1.6 x 1.6

Size 1.6 x 1.6

# 4 SADDLE CLOTH

Of tawny brown, with two medallions, in each of which is a large lion or Dog, with a small one climbing on its back and two other little ones beneath it, surrounded with flowers and sprays of the four seasons, and one or two butterflies. The border is unusual in combining bats, flying dragons, and circular symbols with the floral sprays. The perfection of quality, workmanship and artistic design. Patches with pieces of leather cut into shape of bats. Chien Lung.

Size 4.6 x 2.2

#### 5 CHAIR COVERING

Late period; high coloring.

Size 2.2 x 2.2

#### 6 PAIR OF LARGE CHAIR SEATS

With a deep red field. Manifestly influenced by Persian designs, but still bearing definite Chinese characters. Covering most of the field is a design with considerable green, unusual in Chinese rugs. Probably Eighteenth Century.

Size 3.0 x 3.0

# 7 MAT IN TWO SHADES OF BROWN

With two shades of blue, and natural white wool. Central medallion and corner pieces of geometric design, the main border formed by alternating *shou* characters, one being in a circle, the other in the ordinary form. At each corner is a knot of longevity. Size 4.3 x 2.2

8 RUG IN SOFT TAN

Somewhat worn.

Size 5.8 x 2.10

9 OLD CHAIR SEAT

Size 2.2 x 2.0

10 BLUE MAT

With honeycomb design of small flowers. Geometric central medallion and corner pieces; three borders. This rug shows foreign influence in color.

Size 6.2 x 3.1

# 11 PAIR OF LARGE CHAIR COVERINGS

In red with four lions surrounding a longevity symbol. Made of silk and wool, and natural colored hair. Singular in design. Chien Lung.

Size 2.11 x 2.11

# 12 TEMPLE PILLAR RUG

With gold ground. Very old. The five-clawed or Imperial dragon combined with the "Sacred Mountain" and some of the religious emblems in faded colorings, notably the jewel. Unusual tone of yellow. The fading of symbolical patterns and of the reds to a peachblow shade is conclusive proof of age.

Size 8.4 x 3.11

# 13 OLD CHAIR COVERING

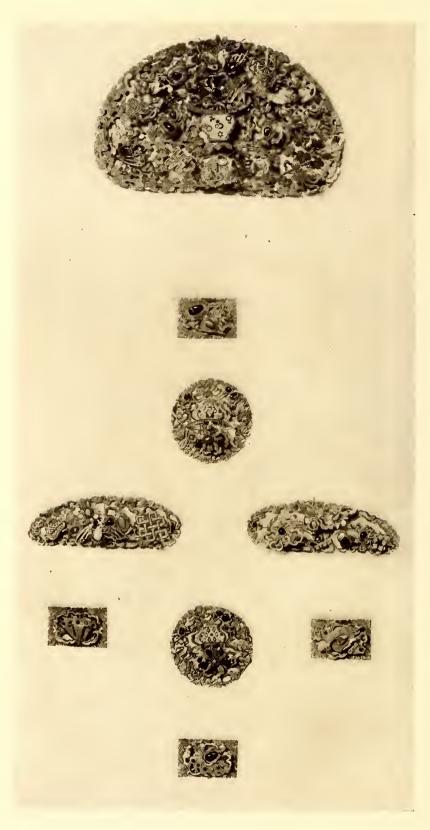
Orange ground and blue border. In good condition. Excellent quality.

Size 2.4 x 2.3

#### 14 BLUE AND WHITE RUG

With salmon pink, which has faded to a deep brown. This pink was





PANEL, No. 260 BLUE KINGFISHER FEATHER JEWELS
No. 143 GROUP OF EIGHT PIECES

a corrosive dye, and much of the wool dyed with this color has disappeared. The plain, almost severe, pattern is distinctly Chinese. The coloring is very rich. Probably Kang Hsi. Size 4.4 x 2.2

# 15 CHAIR BACK

In deep orange color, having faded from the favorite Chinese pink. The Imperial five-clawed dragon forms a central medallion, round which are finely worked Buddhist emblems.

Size 2.9 x 2.8

# 16 DEEP BLUE ON DEEP TAN

The field has faded from white. The design is most precise and drawn with great care. Nice quality and workmanship, and considerable age.

Size 4.4 x 2.2

# 17 OLD MING DESIGN

A late copy of splendid textile quality and fine coloring. The conventionalized dragon in centre and corners is a very old device.

Size 4.7 x 2.5

# 18 SMALL TEMPLE PILLAR HANGING

Very old. The soft coloring is caused by time. The red was originally a very deep shade.

Size 7.10 x 3.3

# 19 MODERN CHAIR SEAT AND BACK

Heavy quality; high coloring.

Size 2.1 x 1.11 Size 2.0 x 1.11

# 20 IMPERIAL CHAIR SEAT

In yellow and blue. The dragons are five in number, one forming a medallion in the centre. This design is Wu Loung Tu Jhu, meaning the five dragons throwing a flaming pearl. The border is the conventional design representing the sea, mountains and clouds, indicating the horizon.

Size 2.6 x 2.4

# 21 BLUE RUG OF YARKAND

With an all-over design of conventional flowers. The blue of the centre is unusually pleasing, and tones well with the red border. The outer border, which has a pattern borrowed directly from Kurdistan, is the narrower of the two. A most uncommon fabric.

Size 10.6 x 5.0

# HEAVY BLUE AND WHITE MAT

Simple design, good condition.

Size 4.4 x 2.2

#### RUG IN BOLD DESIGN 23

Unusual color. The soft shades of blue, peachblow, red and yellow employed in both centre and border are designed to modify the strength of the pattern. Rather coarse texture. In fair condition.

Size 6.5 x 3.1

# 24 SIX SMALL MATS

In blue and white.

Size 1.7 x 1.1	Size 1.7 x 1.1
Size 1.7 x 1.1	Size 1.7 x 1.2
Size 1.7 x 1.1	Size 1.7 x 1.2

#### SUPERB PAIR OF CHAIR SEATS 25

In red and golden yellow. Meant for Imperial chairs, since the dragons have five claws. Except for the eyes of the dragons, which are dark blue, there are no dark shades in the field, which is unusual. The border is the conventional horizon design generally found on dragon rugs. There are touches of natural brown wool as well as white and two shades of blue. Early Eighteenth Century.

> Size 2.11 x 2.8 Size 2.11 x 2.8

#### 26 SCHOLAR'S RUG

In vellow, with blue and white decorations, combining many features. In the inner circle of the central medallion are the deer and crane found on many saddle bags and travellers' rugs. Around the medallion are the four emblems of the scholar,—the musical instrument, the chessboard, the painter's scroll, and the book. Beyond these are flowers, then a little group of antique treasures. The corner pieces are formed of archaic figures with dragons' heads, and along the outer border are the small circles popular during a part of the Ching period.

Size 5.11  $\times$  3.1

# 27 LIGHT BLUE RUG

With light yellow border, avoiding the conventionalities common in Chinese rugs. Covered with sprays of flowers, butterflies and dragon flies in dark blue, yellow, white and apricot. In the border is a conventional lotus. Over a century old.

Size 4.8 x 2.6

# 28 SET OF THREE MANDARIN CHAIR SEATS

The plain field has been red, but is now faded brown, which contrasts with the central medallion and corner pieces of two shades of blue. The central medallion has the favorite Chinese emblem of eternity. Accredited to the Chien Lung period.

Size 2.4 x 2.4

# 29 HEAVY OLD MONGOLIAN RUG

Of superb quality of red, Chinese design throughout except in small borders. Heavy texture, worn in places.

Size 11.0 x 6.1

# 30 THREE SMALL CHAIR SEATS

With sapphire blue field, mellowed by age. The design of central medallion and corner pieces is worked out in what has now become an old gold in two shades, with white and light blue. Size 1.6 x 1.6

# 31 FINE OLD MAT

Soft quality of wool, faded peachblow color, rich in design. In excellent condition.

Size 4.3 x 2.1

# 32 TIGER RUG

With suggestions of pattern not purely Chinese. The border, texture and color stamp it as a Yarkand rug. The principal feature is the outstretched tiger skin, which forms the central decoration of the field. The skin seems to have a sort of head with eyes, surrounded by a very definite halo. The rug was probably designed to ward off evil spirits or enemies.

Size 7.0 x 5.0

# 33 RARE OLD PIECE

In curious shade of yellow, with decorations in blue and white. The geometric patterns have the severity of Ming ideas, but it is an early Ching rug. The central medallion and the corner pieces balance well with the two inner borders, the spotted line and the key fret, and contrast with the outer swastika fret. About the central medallion are the four symbols of the scholar. Among the various objects scattered over the field, are flowers of the four seasons, and fruits, also symbols or weapons to ward away evil spirits.

Size 7.6 x 4.6

# 34 MAT IN BLUE AND WHITE

With much color over the field. It distinctly varies from the ordinary run of mats. No deer or horse appears in it. The scene is

duplicated on the two sides. At the base of each picture is the water design generally found in Imperial chair seats.

Size 3.10 x 2.1

# 35 OLD MONGOLIAN RUG

In soft colors. The combination of Chinese and Turanian characteristics is manifest. The medallions, corner ornaments and fret border are wholly Chinese. The treatment of the two end medallions, also the disjunct flowers in the field and the pattern of the main border stripe in yellow are distinctly Western. The soft shades of maroon which are obtained in the neighborhood of Yarkand and Kashgar combine very suavely with yellow and the light shades of blue usually employed.

Size 8.0 x 3.10

# 36 BEAUTIFUL BLUE AND WHITE MAT

Of a design favored by travellers. A rug of good omen. Richly toned; fairly well preserved. Fine wool. Lustrous. Eighteenth Century.

Size 3.8 x 2.0

# 37 BLUE AND WHITE MAT

With a central medallion formed of the mythological lion and cub at play. Over the rest of the field are peony sprays. The border is composed of geometric designs, separated by lotus blossoms.

Size 4.10 x 2.5

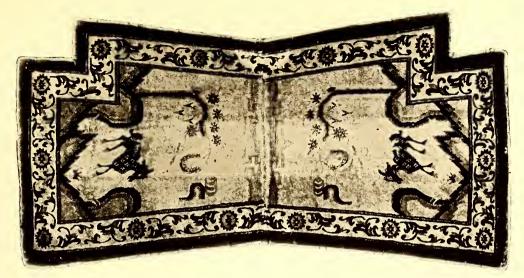
# 38 DELICATE PINK RUG

With tea green border, and decorations in two shades of blue, white and yellow. The geometric medallion in the centre and the corresponding corner pieces form an unusual contrast with the floral basket and lotus sprays which surround the medallion in light color. The drawing of these sprays, while bold and not very intricate, is the work of an artist. Simple in drawing, particularly as regards the regular border floral chain of lotus blossoms. Size 6.4 x 4.6

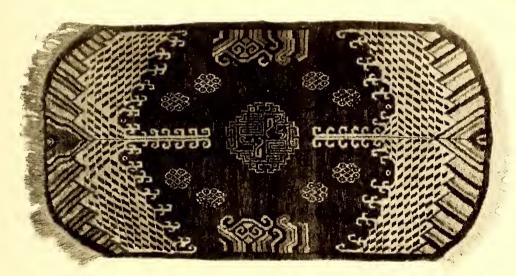
#### 39 RUG SHOWING PERSIAN INFLUENCE

Probably made in the Western provinces. It has Mongolian coloring and a decided Persian touch in arrangement and drawing. The Chinese material, however, is retained in design. The distribution of the stronger colors is well planned. Loose dyes have been intentionally used in some parts. Heavy quality and in good condition.

Size 8.8 x 5.10



No. 161



No. 240



No. 246



# 40 BLUE AND WHITE RUG

Of late manufacture. Fair quality and condition. Size 6.3 x 6.2

# 41 RICH YELLOW RUG.

With the design worked out in blue, white and pink. Has a border only at the sides, the ends being finished with the water design emblematic of eternity.

Size 4.4 x 2.4

# 42 UNUSUAL COLORING

The addition of fawn color in the floral pattern of the field is uncommon. The texture is not fine, but the wool is of excellent quality and the decorative effect striking.

Size  $5.5 \times 2.7$ 

# 43 RARE MAT

High quality, heavy pile, uncommon coloring. Very soft wool.

Size 3.9 x 1.11

# 44 SEVEN MEDALLION RUG

From Western China. Brilliant color effect. The peachblow ground is of good quality and its strength as background sustains the vigorous coloring used in the design. In good condition.

Size 10.3 x 5.0

# 45 SADDLE CLOTH

In pink, with floral medallions surrounded by sprays and butterflies. The border on yellow is studded with peony blossoms and emblems of Buddhism, the Conch shell, The Wheel of the Law, etcetera. Decorations in brilliant colors and high contrast.

Size 4.8 x 2.2

# 46 BLUE RUG

With white, salmon pink, and chrome yellow patterns. It is a slight but striking variation of the pine tree, deer, and crane pattern, but is distinctly unusual in having such a broad field of deep blue. The pine trees instead of rising from alternate sides of the rug both grow upon the same side. The borders are of conventional T and key pattern. The combination of blue and white in this rug is distinctly notable. Chien Lung.

Size 3.7 x 2.0

#### 47 LARGE PINK RUG

A very old and beautiful example. There are few large rugs manufactured in China which excel this in most points of quality. It has

the narrow fret border which is the most distinctive mark of age and the pink shade of the ground is a rare one in Chinese carpets, since the great majority of them are of a yellow or salmon shade. The condition of this rug is further proof of its age. The broad band of brown, considerably worn, further confirms this conclusion. The design on the pink ground is the Hundred Antiques, all laid in very soft and consistent colorings. Somewhat moth eaten and needs reweaving.

Size 10.7 x 6.10

# 48 BLUE AND WHITE RUG

Well drawn and designed, and toned to a deep ivory color. The field is almost entirely covered, yet there is only a stripe of any other color besides the dark blue in the design. The central medallion is a combined archaic geometric pattern, with dragon's head inset with highly conventionalized lotus.

Size 3.8 x 2.0

49 HEAVY RUG

Of late period.

Size 5.10 x 3.0

50 OLD MAT

With white ground. The symbolical centre involving what is known as the garden design with the Phoenix and the Deer, which is emblematic of longevity. This idea is further carried out in the circular *shou* discs of the border. Soft wool and high quality.

Size 4.5 x 2.2

51 CHAIR SEATS

In rich sapphire blue; the floral medallion, corner pieces and border decorations in lighter blue and white. Such shades of blue are seldom found in Chinese rugs, and it is unusual to find a field entirely of blue, with such a pleasing effect. Highly conventionalized lotus design. Eighteenth Century.

Size 2.3 x 2.2

52 FINE SALMON PINK

With gold and brown, white and two shades of blue employed in the floral design and the Buddhist symbol which form the border. The brown is natural hair. Border of deep blue with conventional peonies, Buddhist and other emblems. Yung Chung.

Size 4.11 x 2.7

53 BLUE AND WHITE

The circle of the medallion is formed of a crouching deer with a crane



No. 168 SITTING BUDDHA IN STONE

flying above. Around the medallion are peony sprays and butterflies. The corner pieces are of open flowers with sprays and the border is a floral lotus chain. Eighteenth Century.

Size 5.9 x 2.11

# 54 WHITE FIELD

Blue, red and brown designs, carefully worked out. Clear individuality. The central medallion presents unusually large clouds of several colors. In the midst of these are five bats, representing the five blessings surrounding the character for longevity. Over the field are scattered sprays of flowers, and the borders of the rug form the usual geometric frame work. Chien Lung.

Size 6.8 x 4.6

# 55 RED RUG

With bold design and strongly contrasting colors. The whole character of the rug, while peculiarly Chinese, is distinct in design. The inner central medallion is of floral sprays loosely drawn, around which winds a geometric circle, found occasionally in Chinese rugs. The border pieces do not balance the centre of the medallion, but the designs that cover the field. The latter include floral sprays, the four emblems of the scholar, and pots of growing fruit. There are two conventional baskets, one at each end of the rug. The design suggests garden culture as collateral with the indulgence of the scholar's other tastes. This fabric marks a period more or less definite in the evolution of the rug from the Ming severity to the highly colored fabrics of the Ching regime. It is probably from the province of Kiangsu. Chia Ching period.

Size 8.9 x 6.3

# 56 ECCENTRIC MAT

Notable by reason of its length and a peculiar combination of colors. The red ground is uncommon. The bat medallions with swastika centre are rarely seen. The division of the field into two sections by the corner ornaments of light blue and white gives ornate character to the whole. This dual effect is emphasized by the arrangement of the peony flowers in the fret border.

Size 5.7 x 2.4

#### 57 ROSE CENTERED RUG

Old, with heavy pile and rich coloring. Patterns include butterflies and chrysanthemums with other floral elements. Vine and flower border on yellow, and medallion with clouds, stork and deer. Soft wool, fair condition.

Size 5.5 x 3.5

# 58 SADDLE CLOTH

The lotus design is wholly different from the ordinary lotus. The idea

of running the design through the inner border is also unusual, as is the plain outer border. Unusually close texture for a Chinese rug. the broad border was originally a rich red, but has now faded to brown. Early Seventeenth Century.

Size 4.5 x 2.3

# 59 DEEP APRICOT

With ornamentations in blue, white, pink, brown and yellow. The central medallion is composed of a large Phoenix flying over a rockery from which flowers are growing. Sprays of flowers of the four seasons and fruits and butterflies cover the field, with the exception of the large corner pieces formed of lotus sprays. The two borders are in blue, one with a key pattern fret and the other with a floral lotus chain. The rug has faded to softness, but has not been badly worn. Chien Lung.

Size 7.8 x 5.6

# 60 ECCENTRIC RUG

In blue and white. The design includes much of the recognized symbolism. The exceptional feature is the huge tree which appears in the centre. This gives strong suggestion of the *fantaisie* rugs which have long been woven on Turkish and Persian looms. The border has small Japonesque figures, most of them containing good fortune and longevity symbols.

Size 10.5 x 5.9

# 61 IMPERIAL CHAIR BACK

With dragon showing five claws. The border is decorated with Buddhist symbols, and with a bat surmounting the central field above conventional clouds. Between the Buddhist emblems which form the border are flowers of the four seasons.

Size 2.4 x 2.2

# 62 FRAGMENT

Of a fine old blue and gold all-over pattern such as were made in the late Ming and in the early Ching dynasty, following Ming design. The effect also shows Persian influence. The blossoms are conventionalized lotus. The system of dividing a rug in parts when a family breaks up is probably the cause of this piece having been cut out of what was evidently a very fine large carpet. Early Kang Hsi.

Size 6.2 x 4.5

# 63 LARGE MAT

In grayish yellow. The design became popular in rugs and cloths in Tao Kwan period. The field is covered over with small circles, each containing a different design. Sometimes the circles are grouped in two or in three, but generally they are single. Well woven, of fine wool.

Size 6.3 x 3.2



Nos. 175 and 176

# 64 COMPANION TO THE FOREGOING

With a slightly stronger coloring in the fields.

Size 5.10 x 3.3

# 65 MULBERRY COLOR

An interesting example of divers arts. The design of this rug was made by an American resident in Pekin to demonstrate his ability to handle the Chinese patterns. The devices chosen are not carpet patterns, however, but were taken from silk embroideries. The rug was woven on the Peking looms and contains the finest wool obtainable. It was subjected to severe wear for the purposes of acquiring the tone of age. Being badly soiled, on its arrival in this country it was washed. A brilliant sulphur white resulted. The fabric was thereupon dyed by a stippling process to match a delicate piece of gray mulberry silk and the patterns retouched with various colors to harmonize therewith. All these dyes, however, are assuredly permanent. This is beyond question unique and is undoubtedly the only mulberry colored Chinese rug in existence. The textile quality is excellent. Some reparation has been made; the rug is now in good condition. Size 10.0 x 7.1

# 66 SINGULAR MAT

Odd in color and design. The range of color is very narrow, indicating age. Simple but striking.

Size 3.10 x 1.10

# 67 BLUE FIELD

With the design worked out in light blue and white with touches of red so delicate that they now hardly appear at first glance. The blue has a rich tone with a notable luster.

Size 3.8 x 2.0

# 68 SALMON PINK RUG

With five medallions in blue, white, yellow and a secondary shade of pink. This design and coloring were popular among the Chinese at a period following Chien Lung. The main border is yellow, contrasting with the central pink, but a strong, heavy inner border of blue and orange and the outer edging of deep blue emphasize the brilliant shades of field and border. The medallions are composed of floral sprays, and butterflies cover the field. Well preserved.

Size 6.6 x 4.3

# 69 MODERN RUG OF WESTERN CHINA

Very heavy texture, composite design. The longevity and good fortune idea is conveyed by the small fret medallions, bats and other figures in the main border.

Size 8.2 x 6.0

# 70 UNUSUAL RUG

From one of the best districts. Extraordinary in coloring, involving only white and two shades of blue. The central pattern is one of the Buddhistic emblems of happy augury known as the Endless Knot. It is skilfully arranged in alternating colors after the Kurdish or Persian fashion. The outer border with light blue ground carries the "cash" pattern and several forms of the shou emblem. The textile quality of this rug is beyond reproach. While not of the greatest age, it has a high decorative value.

Size 5.10 x 3.4

# 71 BLUE FIELD

Covered with conventionalized lotus patterns and a remarkable central medallion formed of Phoenix, Kylin and Hare, and the knotted symbol of eternity. The border is a dotted inner line with swastika outer fret. In design, and coloring, an unusual piece. Late Kang Hsi.

Size 4.8 x 2.4

# 72 LARGE CHAIR SEAT

Well executed but somewhat worn. The field has faded from red to a rich apricot. Central medallion and border formed of a conventional lotus design in two shades of blue and white. The corner pieces are butterflies; flowers of the four seasons are scattered through the field. Beautiful drawing. Chien Lung.

Size 2.10 x 2.9

# 73 LION RUG

Of fine coloring and design. Unfortunately one of the colors has been made of corrosive dye and has largely disappeared, but the rug is neverthelesss of notable character, design and coloring. The rich yellow is almost golden in hue, and the broad border of pink has faded to a nicely-matching apricot. The lions in the field, nine in number, are of light blue, and, therefore, do not stand in contrast but blend harmoniously, and are hardly distinguishable, except on close examination. Very few areas of dark blue are thrown into the field, but the border is brought up by scrolls and floral designs, strongly contrasting with the dark blue. Chien Lung.

Size 6.5 x 3.11

# 74 BLUE AND WHITE

Decorated with a large medallion of the usual conventional lotus pattern and corresponding corner pieces. Fruits and flowers of the seasons appear in sprays over the field, also old vases and bowls. There is a peculiar inner border and an outer floral border. The rug has been toned by age, but has not been badly worn. Eighteenth Century.

Size 6.0 x 5.0

### 75 KONG RUG IN MAHOGANY TONES

Conspicuously covered with mythical lions of large size, to form a central medallion around an emblem which seems to be the wheel of the Buddhist law. The corner lions also have a wheel between them. The latter are all grotesquely distorted in the conventional manner, two legs resting upon branches in one direction and two in another. The mythical lion is not a terrible creature, as his fearful features would suggest; his presence, like that of the dragon, is benevolent, which is one of the reasons that he plays so important a part in the decoration of Chinese rugs as well as in other products of Chinese art.

Size 10.2 x 5.3

### 76 NEW OVAL RUG

In brilliant yellow, with a strong blue border, the design being copied from old patterns.

Size 10.6 x 7.10

### 77 LONG STRIP IN PINK

The design is formed of a series of rectangles, enclosing a medallion between corner pieces. The repetitive medallion presents a single large open lotus, in which is set a swastika. This may have been a prayer rug for a temple, each space being utilized by one of the many priests that inhabit the temple; or it may have been a corridor strip for a palace, for though the design is in part Buddhist, such patterns have been used continually by the Imperial family. Strips are most unusual among Chinese weavings.

Size 29.4 x 2.6

# 78 COMPANION TO No. 77.

Size 36.4 x 2.6

# 79 SADDLE CLOTH

With rich red field and contrasting border of blue. Medallions, floral and fruit sprays cover the central field, while flowers and emblems of various sorts mark the border. Unusual number of colors.

Size 4.1 x 2.1

# 80 TRAVELLER'S RUG

In the usual design of deer under a pine tree and cranes above. A good example. The figures in the rug signify prosperity and long life.

Size 4.7 x 2.4

#### 81 CHIA CHING RUG

The central medallion bordered by a frieze in two shades of yellow is both floral and geometric. The field has a flowered honeycomb pattern in red, yellow, and three shades of olive green. Size 6.2 x 3.3

#### 82 BLUE AND WHITE

This rug is of early period and very eccentric design. The arrangement of five conventional medallions is standard. The devices used to fill the ground space are in the main suggestive of happiness, including as they do the butterfly, bat and some significant floral elements. A larger secondary medallion effect has been formed by the grouping of the four animal figures around the centre with the cloud band connecting. The arrangement of animals to form the corner ornaments is ingenious. Heavy texture; somewhat worn.

Size 8.7 x 5.7

### 83 TEMPLE CHAIR SEATS

Two pieces. Very rare and beautiful. An ambitious design, skilfully wrought and perfectly balanced. Particular attention should be paid to the vivacious Kylins which occupy the four corners of the field in each section. The treatment of these shows adept workmanship. The central device, derived from the "cash," is symbolical of good fortune. There appears here, both in the Kylin figures and in the water and so-called mountain patterns which enclose the field, excellent cut work in the alternation of the design. These pieces illustrate also the skill of the Chinese dyer in the selection of colors calculated to fade. The delicate peachblow tone here attained is ample proof of age.

Size 2.8 x 2.6

Size 2.8 x 2.6

# 84 HEAVY OLD RUG OF WESTERN MONGOLIA!

The spots which form the background are supposed to represent the leopard's skin. All other factors in the design are of Chinese origin, but woven in the manner of the northwestern districts. Unlike most of the Chinese reds, the ground coloring here is fast, but has been softened in some measure by age. The texture, like that of all rugs made east of Bokhara, is after the Chinese manner, but is unusually heavy and compact. The worn places in this rug, despite its great strength of pile, are indicative of its age. The size is uncommon.

Size 11.10 x 6.3

# 85 PINK AND ORANGE

With blue and white decorations. Thick loose pile, softened colors. Central medallion with basket sprays, floral outer border. Butterflies and dragon-flies appear among the flowers in the field.

Size 4.2 x 2.3

#### 86 MODERN CARPET

In soft color and presenting old elements in design. Although not



No. 194 TEMPLE CARVING IN HARD STONE



professing age, this rug is made in a thorough manner, has excellent balance and is of very desirable size. Superior to the great majority of modern native weavings.

Size 15.5 x 8.5

# 87 FINE BLUE AND WHITE

With touches of peachblow color. Fine tone, the result of fading and long use. The tracery of dark blue sprays that form the corner pieces and the main baskets, also the central medallion, are strong in color and definite in line. The main floral design forms a basket, and the corner pieces take the shape of a butterfly. Early Eighteenth Century.

Size 4.3 x 2.3

#### 88 RUG IN BURNISHED RED

With decorations in blue, white and yellow. Butterflies and flowers of the four seasons surround the central medallion, which is a cluster of peony blossoms; the corner pieces likewise are peony sprays of the butterfly shape. The border is of lotus flowers, separated by the shou character and bats, indicating prosperity and long life.

Size 5.9 x 3.0

### 89 SOFT BROWN RUG

The decorations, chiefly in two shades of blue, yellow, white and pink, form flowers of the four seasons, with two butterflies. The borders are conventional and geometric. Possibly Chien Lung.

Size 6.1 x 2.11

#### 90 CARPET OF THE MING PATTERN

Ming style of weaving. An all-over design of conventional blossoms, peony or lotus, connected by leafy sprays. The variations of color throughout are particularly Chinese, generally blue and in two shades of brown, the darkest of which is of natural hair. A very broad outer border of natural hair frames the delicate shades of the field.

Size 11.0 x 14.0

#### 91 BLUE AND WHITE

Fine quality, both as to wool and color. Excellent wool and close texture.

Size 2.10 x 2.1

#### 92 OLD RED RUG

In salmon red, both field and border. The design is simple and fairly well balanced, but the harmony of field and border is not too close. Probably of provincial origin, as indicated by the stiffness of

certain of the field devices. The peony border has evidently been copied and the fret stripe interpolated, together with the fret devices, in the corners, in order to correlate the whole. Sound color but somewhat worn.

Size 8.5 x 5.7

### 93 MEDALLION CARPET

With an all-over studded design known in China as the Golden Cash pattern, a favorite symbol for wishing good fortune. Rich, broad blue border, inset like the medallions with a many-colored floral design. Middle Ching.

Size 12.6 x 6.7

### 94 PECULIAR CHINESE RED

Mat with white and deep blue. The design of the field is entirely floral, beautifully outlined; the border is a swastika fret. Chien Lung.

Size 4.2 x 2.2

### 95 RUG WITH PEONY DESIGN

Surpassed by few pieces in the collection, where richness of color and design are required, together with perfect simplicity and refinement. The ground is a deep, warm red, with only the slightest admixture of yellow, and on it in perfect distribution runs the familiar peony design, unbroken by any foreign attempt at medallion and corners. There is perfect harmony of center and border. The rug is of admirable proportion and extremely good quality.

# Size 8.8 x 5.5

# 96 OLD CHAIR COVERING

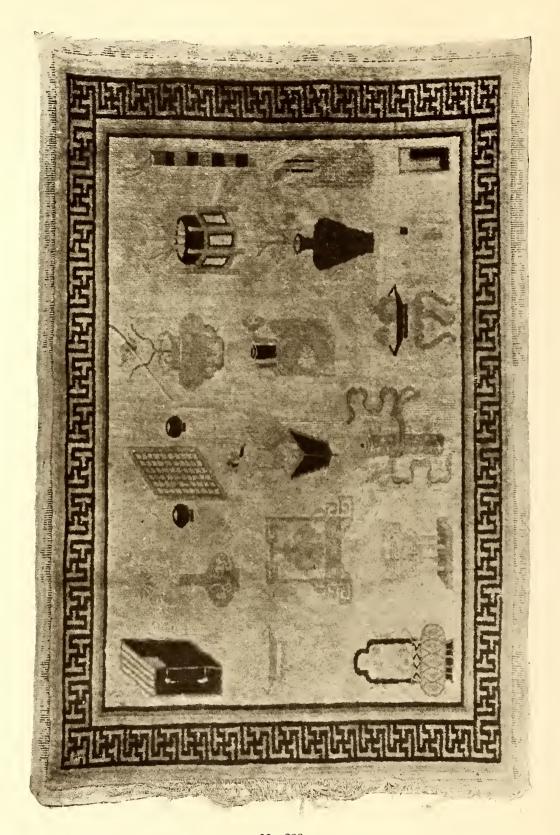
These pieces probably date back to Chien Lung. They are of fine quality and color, but are much softened by age. In fair condition.

# 97 RARE OLD KONG RUG

In rich yellow, covered with the Hundred Antiques. Almost every form of Chinese artistic craftsmanship is represented—bronzes, porcelains, scrolls, ivory, wood carving, jades, books and musical instruments. This might be classed as a library rug, the patterns representing those things which a scholar loves. They are worked out in dark and light blue and white, which are among the favorite colors of Chinese. The border, which has some pink in it, is of an unusual pattern of half diamonds, not traceable, though it is very definitely Chinese in character. Badly worn, but a splendid specimen of old time design and workmanship. Kang Hsi.

Size 13.2 x 6.10





No. 230

### 98 EARLY CHIEN LUNG RUG

A rich and beautiful smaller kong rug in a deep tone of pink. Cast over with floral sprays and medallions of delicate tracery in two shades of blue, and other colors. Closely and carefully woven from the finest lamb's wool. Made lustrous but somewhat impaired by age.

Size 6.7 x 5.4

# 99 BLUE AND WHITE BAT MAT

Rug of good omen. Designs in deep rich blue worked out on a field of white which has tarnished to an ivory hue. Kang Hsi.

Size 3.8 x 2.2

#### 100 LARGE OLD BLUE AND WHITE MAT

The well-traced floral designs covering the field are in two shades of blue on a field faded from white to a deep ivory hue. Carefully woven and of fine material.

Size 4.6 x 2.5

### SECOND SESSION

#### FRIDAY AFTERNOON, MARCH 3, 1916, AT 2:30 O'CLOCK

#### Lots 101 to 200

#### 101 SMALL CHAIR SEATS

In rich date color. Four Phoenixes form the corner pieces, and there are two peonies, one in pink, the other in blue, with yellow and green branches. No border.

Size 1.3 x 1.3

Size 1.3 x 1.3

#### 102 CHAIR COVERING

In blue with design worked in various shades of yellow, blue, pink, and white. Conventionalized flowers with central medallion and corner pieces, and an exceptional border. Early Eighteenth Century.

Size 2.5 x 2.3

#### 103 CHAIR SEATS

Originally in blue and white. The white field is worn with age, and the two shades of blue have softened in value. The central medallion, bearing the favorite longevity symbol, is surrounded by a wreath of flowers, and the corner pieces are conventionalized geometric figures with gape-mouthed dragon heads. Kang Hsi.

Size 2.4 x 2.3 Size 2.4 x 2.3

#### 104 CHAIR BACK

Soft peachblow ground. Strong pattern. Has been used for a temple chair.

Size 2.2 x 2.2

#### 105 HEAVY MAT

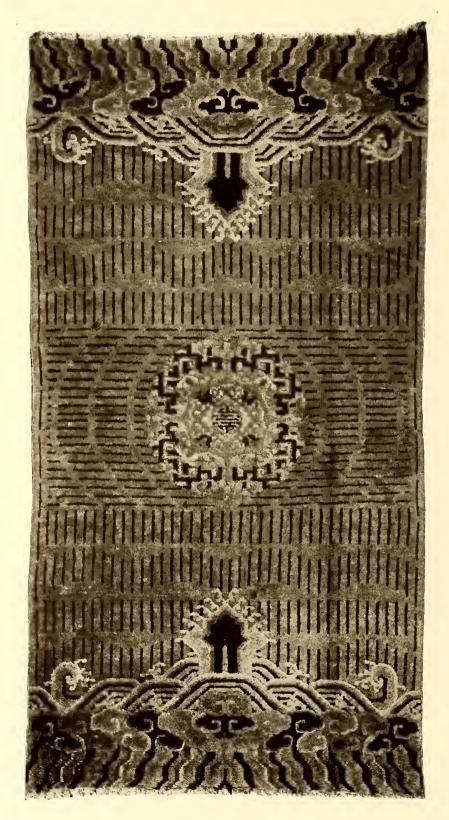
From Western China. Very coarse knot, double yarns; fine color.

Size 4.7 x 2.6

#### 106 FINE MAT

Softest of lamb's wool, splendid workmanship, high coloring. Old but well preserved. The soft tones used in the central field and the careful workmanship throughout are worthy of notice. In point of texture and material one of the best pieces. Sizes 4.3 x 2.2

•		



No. 237

#### 107 OLD MAT IN BLUE AND WHITE

Well balanced design. Early Nineteenth Century.

Sizes 4.11 x 2.6

### 108 OLD CHAIR SEATS

Coloring rare and beautiful. The border carries the repeated shou emblems of long life. In good condition.

Sizes 2.8 x 2.5

Sizes 2.8 x 2.4

#### 109 TEMPLE CHAIR SEAT

Faded red ground. One of the most elaborate pieces of this kind. The complex arrangement of five dragons balanced at the centre and four corners is unique, and great ingenuity is displayed in their arrangement. Soft and beautiful coloring. Sizes 2.8 x 2.8

#### 110 OLD GREEN MAT

Pale green ground. The colors have been reduced by age. The leaf elements in the centre lend a quality of sprightliness to the rug and harmonize closely with the border. Fine wool; good condition.

Size 3.7 x 2.0

### III HEAVY RUG, ECCENTRIC COLORING

The combination of gray and blue with a peachblow centre is seldom seen. Fine wool and extremely heavy pile. The main border pattern is composed of discs bearing stork emblems and the *shou* symbol of longevity. Wherever a rug appears with these small discs it is usually found to display the highest textile quality.

Size 6.6 x 3.11

# 112 HEAVY SADDLE CLOTH

The bats on light ground are emblematic of good luck. The small device in peachblow colors at the point of juncture indicates that this trapping was used by a priest.

Size 4.1 x 2.1

# 113 OLD MAT

Of high coloring, fine wool. Heavy pile, good condition.

Size 4.0 x 2.2

### 114 MAT IN GOLD TAN GROUND

Attributed to Chien Lung. Excellent balance in design.

Size 3.9 x 1.10

# 115 FINE QUALITY, RICH COLORING

Central design composed of Mountain and Foo dogs. The border stripe is of foreign origin.

Size 4.5 x 2.6

### 116 YELLOW MAT

High color. Cash pattern with mountains.

Size 4.5 x 2.6

#### 117 CHAIR COVERINGS

With a field originally white but now ivory. Intricate central medallion, and corner pieces in rich blue. The medallion is believed to signify the complexity of life and eternity. The border was originally in two shades of blue and peachblow, which has faded until it harmonizes with the blue and white. Accredited to the Eighteenth Century.

Size 2.4 x 2.3

Size 2.4 x 2.3

#### 118 BLUE AND WHITE RUG

Good design and in excellent condition.

Size 3.0 x 2.0

#### 119 OLD BLUE AND WHITE RUG

The texture is heavy. The central design is taken from very old models but the border suggests the Chien Lung fashion. A pleasant note is contributed by the use of gold tan ground for the border, emphasizing the white and blues in the peony pattern. Durable and in fair condition.

Size 5.2 x 2.11

#### 120 HEAVY MONGOLIAN RUG

Rich and harmonious coloring. The Chinese elements in design are here maintained but the general color and treatment strongly suggest Western influence. The "Sacred Mountain" so-called, appears at either end of the rug and the four Foo dog figures and the vases of flowering plants maintain the balance of design. This is further assisted by the butterflies which appear in pairs at either end. The two narrow border stripes indicate Western origin while the main border reverts to the traditional fret. The central medallion is symbolical in character. In textile quality and strength the rug leaves little to be desired.

Size 9.11 x 6.0

#### 121 FINE MAT

Of late period but superfine quality and very unusual coloring. Involves white and only two shades of blue, distributed with great skill. There is no finer wool obtainable in China than is employed in this rug. The workmanship is most skillful. Size 4.2 x 2.2

#### 122 CHAIR SEAT AND BACK

In a rich blue. Lotus floral medallion in the centre with Buddha's fingers and peaches, indicating longevity, on both pieces. Made to be used by the high priest in a temple. Probably Yung Chung.

Size 2.3 x 2.2

### 123 TEMPLE PILLAR RUG

Of high type and unusual dimensions. Made for a hanging or to enclose a very slender temple pillar. The dragon is well drawn on a background of peachblow red which seems to have been employed in most fabrics of this order. The Wheel, Fish, Shell, Lotus and other symbols are presented in clear drawing. The custom of using the lotus and bell pattern at the top and the water forms at the base of the rug is followed. The dragon has three claws.

Size 10.0 x 2.2

### 124 OLD TEMPLE CHAIR BACK

Water devices at the base with dragons and Jewel in the centre and Buddhistic symbols in very soft colors. The sparse distribution of blues on delicate pale yellow background is very effective.

Size 2.7 x 2.7

#### 125 OLD MONGOLIAN RUG

Commonly known as Samarkand. The fret border and the devices around the outside edge are thoroughly Chinese. The device employed in the panels of the field is commonly supposed to be of insect origin signifying perpetuity or regeneration. The Mohammedan habit of changing color for the sake of luck is here manifest in the use of light blue in the second row of panels from the top. The entire coloring is soft. Somewhat worn.

Size 10.7 x 5.1

#### 126 GOLDEN YELLOW

With white and two shades of blue. The colors are fine but the yellow has corroded to a considerable extent. Much worn. Eighteenth Century.

Size 4.9 x 2.5

### 127 BLUE SQUARE

With four lions, each of a different color, standing upon floral sprays and looking towards the centre at what appears to be the Buddhist wheel of the law. Borders of the conventional sky and water design indicating eternity. Eighteenth Century.

Size 2.5 x 2.2

#### 128 CHAIR SEATS IN BROWN

With an intricate central medallion and corner pieces in conventional geometric design. Rich in color and strong in their simplicity. Somewhat worn.

Size 2.6 x 2.5

#### 129 STRONG PINK GROUND

Kylins in the corners. Bold central medallion and distributed flowers. The color balance is well maintained. Peony border in blue. Needs repair.

Size 11.5 x 7.9

#### 130 NARROW BLUE AND WHITE

Desirable rugs in such shape and size as this are seldom encountered. This piece has much merit. Sterling texture, excellent color, design handsome and well balanced. Weaving thorough, condition sound.

Size 6.7 x 2.5

### 131 RARE YELLOW RUG

Marvelous combination of yellow on fawn ground. With sprays running through the field and conventionalized peony blossoms appearing in various colors at regular intervals. The outer border and a strip of the inner border have been made of a wool dyed in contrasting brown, which has corroded and disappeared. The rug is of Ming design, but probably dates from the early Ching period.

Size 5.4 x 3.4

#### 132 PINK AND TEA GREEN

With blue and white decorations. Softened by age; lustrous and well preserved. Color as well as drawing is well balanced throughout.

Size 3.3 x 2.0

#### 133 BLUE AND IVORY WHITE

Fine design, workmanship and material. The pattern signifies the three blessings, happiness, longevity and prosperity. Crane or stork flying above the deer, also several bats, and in the centre of the rug a small medallion formed by the *shou* character. Evidently early Eighteenth Century.

Size 3.8 x 1.11

### 134 LARGE KONG RUG

In salmon pink with an all-over design of lotus blossoms studded here and there with Foo lions, the central one being the largest, the others forming corner pieces. The design is worked out in two



No. 243 PORTRAIT OF A BUDDHIST PRIEST



shades of blue, white and yellow, and natural brown hair. The border is of rich yellow with a floral chain of lotus; a broad outer band of blue. Believed to be late Seventeenth Century. Size 12.8 x 6.5

### 135 RICH TAN

With blue design, blue border, and touches of peachbloom and yellow. The central medallion is formed of a mythical lion and cub, and the four corner lions are curiously twisted so that their front legs stand in a different direction from their hind quarters. The deep blue border has upon it alternately the lotus and an archaic design taken from old bronzes. Eighteenth Century.

Size 3.9 x 1.11

### 136 BLUE, WHITE AND YELLOW RUG

With touches of pink. The picture in the centre is designed as a single panel, and is not duplicated as is customarily the case. There are a deer and a doe, looking in different directions. Above them flies a crane and the pine tree twists in and out of the picture.

Size 3.8 x 2.0

### 137 VERY HEAVY MAT

Unusual coloring. Only light blue and white appear. The pattern is very delicate, with bats and deer accompanying the small medallion. The corner ornaments are conventionalized butterflies, the border pattern a disjunct form of chrysanthemum together with chrysanthemum stalks and flowers. Good condition. Size 4.3 x 2.3

#### 138 RUG IN BOLD DESIGN

Unusual color. The soft shades of blue, peachblow red and yellow employed in both centre and border are designed to modify the strength of the pattern. Rather coarse texture. In fair condition.

Size 7.6 x 4.6

### 139 BLUE AND WHITE CHAIR COVERING

Consistent in design, colors and quality. Good condition.

Size 2.8 x 2.8

#### 140 BLUE AND WHITE CHAIR COVERING

Companion piece to No. 139.

Size 2.8 x 2.8

### 141 UNUSUAL RUG

In tea-green color with a field design made up of medallions or

parts of medallions. The corner pieces and side pieces are alike, but the two complete medallions differ. One has a bat appearing to hold a canopy from which drop temple bells; and assembled in the same medallion are sprays of lotus. The other contains a mixed floral and geometric design. The border is a broad swastika fret with shadings in three colors, which became popular after Chien Lung.

Size 3.11 x 2.0

### 142 HEAVY BLUE AND WHITE

A strong, simple design, woven in heavy yarns. The white has mellowed to an ivory tone.

The white has Size 4.4 x 2.4

# 143 DELICATE BLUE KINGFISHER FEATHER JEWELS

(Subject of Illustration)

From a Manchu lady's headdress. Eight pieces in different artistic shapes and devices. Over the feather work the emblems of Buddhism, in coral and seed pearls, are scattered with beautiful effect.

### 144 PANEL RUG WITH BLUE GROUND

Medallion and corner arrangement borrowed from the Persian. Outer border, corner patterns and those of the centre are Chinese in origin. A brilliant combination of color faithfully carried out from the centre to the outer section. The inner stripe is Turanian in character.

Size 6.6 x 4.6

### 145 TRAVELLER'S RUG

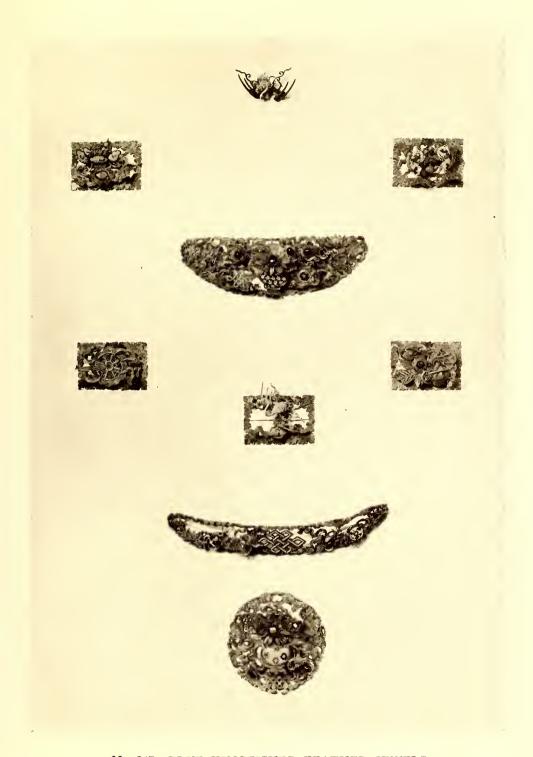
Not the customary traveller's rug. The principal feature is a horse tied under a pine tree. While in general effect the rug is blue and white, there is green shading in the foliage of the trees, and yellow and red in the caparison of the horses. In the sky above the trees fly two bats between which is a shou character. Nineteenth Century.

Size 4.1 x 2.1

### 146 FRAGMENT

Of a fine old yellow rug representing the Hundred Antiques. The design is worked out principally in two shades of blue and white, and a yellow or brown deeper than the field. The workmanship is exact, and the drawing of the various articles which the Chinese so highly esteem is precise. Balanced with remarkable nicety. Late Ming or early Ching.

Size 5.8 x 4.0



No. 247 BLUE KINGFISHER FEATHER JEWELS



### 147 TIGER-SKIN RUG

Blue field covered with spots of red, following as some other features do, the "tiger-skin" pattern. Central medallion of pink with light blue floral designs and geometric centre. The corner pieces reversing the ordinary arrangement are in the shape of fans instead of butterflies, convex instead of concave. There are three inner borders, the first of several lines, the next of a T fret, the third of a conventional Yu Yi head. The outer border is a floral chain, the colors unusual in Chinese design. Possibly Eighteenth Century.

Size 11.3 x 5.5

### 148 CHAIR SEAT AND BACK

Probably from a prince's palace or an imperial temple. Four lions surround the central ball. As with all such rugs, the border is formed of the conventional ocean, mountain and sky design. On the chair back a single lion carries a scroll on its back, and above it are emblems of Buddhism and bats of good fortune. The pile has faded to a delicate yellow, and the lighter colors in the design have been softened by age until they are almost indistinguishable, only the two shades of blue still standing out strongly. Kang Hsi.

Size 2.6 x 2.4 Size 2.6 x 2.5

## 149 SCROLL PICTURE OF A DRAGON

In black and white. Splendid free wash drawing of the Chinese conception of their famous mythical animal. Only portions of the dragon are ever presented in paintings, the rest being obscured in clouds and mists, no human being, according to tradition, ever having had a vision of the whole creature. By Chao Chih-pai. Kang Hsi.

#### 150 VERY OLD RUG

Probably made prior to Chien Lung. The soft fawn ground is uncommon and remarkably even; the design delicate in character but vivacious by reason of the dark blues, which are well distributed. The consistency of all the elements of the pattern is noticeable. It is composed wholly of flowers, butterflies, beetles and kindred things. The excellent balance of this piece is maintained in the border, which, while it has a Mohammedan suggestion, harmonizes with the central design. The use of the light blues enhances the delicacy of coloring.

Size 6.0 x 4.4

#### 151 TEMPLE PIECE

The red field is occupied by the eight emblems of Buddhism, in blues, yellow, white and a deeper shade of red. The ends have the

conventional sea and mountain. The color would indicate that it came from one of the Western provinces. Eighteenth Century.

Size 4.3 x 2.3

### 152 KANSU RUG

Delicate colors. Originally a strong pink field with a white border. The design is made up of small circles, sometimes one, sometimes two and sometimes three, grouped together, each one having some different inset. Fine blues, also a strong red, which indicates that it was made in the far interior province of Kansu.

Size 4.1 x 2.3

# 153 FLORAL DESIGN

Faded pink, with tea green border and decorations in blue, white, yellow, and olive. The central medallion is a combined floral and geometric pattern, the corner pieces floral, butterfly-shaped sprays. Over the field are antique pots, plates, panels and vases, containing fruit and flowers. The outer border is purely floral. Size 6.0 x 4.0

### 154 TEMPLE DRAGON PANEL

From same temple as Rug No. 280, and a corresponding piece. When folded properly the dragon entwines itself round a temple pillar. From the mythical creature's throat a flaming ball is being ejected. Loops of temple bells form the upper border, and waves of eternity the lower. Dominant color burnished brown, with decorations in blues, whites and yellow. Well preserved because used only as a temple ornament.

Size 10.9 x 2.3

### 155 TEMPLE DRAGON PANEL

Companion to foregoing piece.

Size 10.9 x 2.3

### 156 COMPOSITE DESIGN

A thorough fabric of unusually good texture and high coloring. The design is typical of Eighteenth Century work and is more or less composite in character, including as it does features of the Hundred Antiques design with a medallion in which Foo dogs appear together with pots containing growing things. There is also a "cash" figure suggestive of good fortune. The yellows and blues are well distributed throughout the rug.

Size 7.10 x 5.8

#### 157 CHAIR SEAT

Same character as No. 20. Early Eighteenth Century.

Size 2.6 x 2.5





No. 261 PAIR OF HEROIC MING LIONS

# 158 RUG OF FADED PINK

With a tea-green border and blue, white and yellow decorations. The medallion alone carries geometric lines. The rest of the field, the corner pieces and the border are floral. The drawing and workmanship are particularly good, the coloring well planned, and time has mellowed it. Somewhat worn.

Size 5.8 x 3.0

### 159 MANCHU LADY'S HEADDRESS

A black framework not unlike bonnets worn at a certain period by Western ladies, but covered with delicate kingfisher feather jewelry, studded over with various symbol ornaments in several colors, in imitation pearls and stones. Similar to the headdress in the British Museum, London.

### 160 KANG HSI RUG (Subject of Illustration)

Cafe-au-lait ground, with designs in blue, and yellow border ground. Severe design of the Ming period. Central medallion formed of two dragons with foliate legs and tails, about which is a square of geometric corner pieces and a floral spray. The field is plain except for lions in pairs playing with a sphere. A floral inner border of lotus chain and a swastika narrow fret. The wool of the outer border has suffered from corrosion. The rug is finely woven and the design skilfully drawn. Kang Hsi.

Size 10.7 x 5.4

# 161 FINE SADDLE CLOTH (Subject of Illustration)

In blue and white, trimmed with yellow, of a brilliant hue. It resembles the customary traveller's mat, but has some unique features. The tree does not resemble a pine tree. There is a monkey riding the deer, indicating official promotion. The band of yellow across the centre is noteworthy. The rug is richly toned, and retains the leather fittings, showing that it has been in actual use as a saddle cloth. Probably Chien Lung.

Size 4.7 x 2.0

#### 162 HEAVY RUG

Originally this rug was very brilliant in color, but has been materially softened by time. It shows distinct traces of Mohammedan influence in the balanced field pattern of vine and leaf surrounding the medallions, also the peony devices at the ends, which are the Chinese substitute for the palmette formation found in Persian fabrics. The border, which is very consonant in color, carries a strong Chinese version of the running vine found in Persian rugs. It will be noticed that the coloring anticipates modern theory closely, in that the secondary color of the field becomes the primary of the

border. A strong note in the corners and border is sustained by the touch of dark blue in the centre of the medallion. Heavy in quality and in excellent preservation. Chien Lung. Size 8.10 x 5.1

### 163 IMPERIAL CHAIR SEAT

Of conventional design but extraordinary colors and tone. The subdued effect is probably the result of the absence of the dark blue found in almost every Chinese rug. Excellent condition and unusual luster.

Size 2.3 x 2.3

#### 164 SALMON PINK

With patterns in white, yellow, two other pinks and two blues. Five field medallions. The centre one, slightly larger than the others, contains charms intended to frighten away evil spirits. The other medallions contain vases also bearing charms. Flowers, sprays of fruit, and butterflies fill the intervening spaces on the field. The corners are handsome floral intricacies, the peonies being in white. A heavy T border gives strength to an otherwise delicate design, for the outer border is likewise a floral convention. Chien Lung or later.

Size 8.10 x 5.8

# 165 KWAN YIN IN THREE-COLORED POTTERY

An appealing figure of the Buddhist goddess of mercy, a specimen of the work of the Yuan period (1280 to 1368). In aubergine, green, and yellow. The sculptor's labor was of the best and the potter was a master of his art. The goddess sits upon a pedestal of the conventional lotus bud. The headdress and cloak drape over her figure in graceful folds.

Height 10 inches

### 166 RARE GOLDEN TAN RUG

With an all-over floral design of large conventional lotus. The border likewise is of lotus sprays in blue and white on dark blue, and there is an inner border with key fret. The rug is almost severe in its simplicity, but has none the less a wonderful decorative quality. Marks of the Kang Hsi period.

Size 10.1 x 5.6

# 167 TRAVELLER'S RUG

Forming a single picture, with two horses, one loose upon a rockery, the other tied to a pine tree. The trunk of the tree has been made of a color which has corroded the wool. The horse implies nobility to the mind of the Chinese.

Size 3.8 x 2.0

### 168 LARGE STONE BUDDHA (Subject of Illustration)

The figure is seated cross-legged in customary manner. Traditional snail shells encrust his head. The countenance is benign, with the slightest suggestion of a smile. One hand rests easily on a knee, the other raises a finger in the manner of a great teacher. The drapery, as well as the figure, are well carved. Two lower supporting figures of angels form a pedestal, and three deified satellites float above the halo that encircles the Buddha's head. The latter are set in small lotus blossoms. A great lotus petal forms the shrine for the whole group. The stone was originally painted and probably in part gilded. It has evidences of being many centuries old.

Height 2.8

# 169 FINE TIBETAN RUG

There is little of Chinese influence manifest in this carpet, either in color or in the elements of the design. The dominant element in design is the flower of the Henna, which is used in parts of Asia for dying the hair, beard and finger nails. The inner border on blue ground is taken almost intact from the Kurdish rugs of southwestern Persia and the other border stripes seem also to be of Persian origin. The rug has excellent color and in a textile way is meritorious. When it arrived in this country it had for convenience been ruthlessly cut into parts and bound. The parts have now been joined. Aside from this it is in excellent condition, not being of great age.

Size 16.6 x 6.6

### 170 PAIR OF CHAIR SEATS

With white field which has taken on an ivory hue. The central medallion is formed of two conventional dragons with bifurcated tails, glaring at one another; the corner pieces are of the swastika pattern with a border of similar design. The central pieces are of only one color but the border is of two shades of blue and what was probably originally peachblow. Early Eighteenth Century.

Size 2.7 x 2.5 Size 2.7 x 2.5

### 171 WINE-COLORED CARPET

With almost geometric sprays of lotus or other blossoms in an all-over pattern. The sprays are drawn realistically in green, a color not common in Chinese rugs. The rug is not characteristically Chinese, but was probably made at a time when strong Persian influences came into play, or in a part of the country so influenced. The border is generally of an apricot tone, being broad and covered with floral spray. Middle Ching.

Size 13.9 x 7.5

# 172 FINE BLUE AND WHITE KONG RUG

With intricate central medallion of geometric swastika pattern, surrounded by a wreath of lotus blossoms. The corner pieces, likewise of lotus blossoms, correspond with the central wreath. Over the rest of the white field, antique jars, bowls, etc., hold flowers and fruits of the several seasons. There is an unusually broad inner border of the T pattern and a comparatively narrow outer, carrying a floral chain. The white of the rug has mellowed to a camel's hair tone; the rich blues have lost nothing by age. Some slight repairs have made the rug perfect. Eighteenth Century.

Size 7.9  $\times$  5.6

### 173 TRAVELLER'S RUG

Drawn like a single picture, not repeated. There are two finely drawn deer on different terraces of the landscape, and a crane and pine tree, twisting in and out of the picture. As usual the blue and white is touched here and there with pink and yellow. Outer border of archaic conventional geometric figures separated by conventional floral pieces. Eighteenth Century.

Size 3.8 x 2.0

### 174 OLD BRONZE VASE

Beautiful lines, with delicate designing. Square panels cover the body of the vase. They are outlined by looped cords, the panels being covered with an archaic tracery. The handles sustain animal heads with flaring horns. These are the only ornamentations that set off the character and shape of the vase. A rich, deep-toned patina covers it. It rests upon a hard wood stand. Accredited to the era of The Five Dynasties, 907 to 960 A. D.

Height 14 inches

# 175 TEMPLE PILLAR HANGING (Subject of Illustration)

Old and of a very high order of excellence. Its religious character is very clear. Made for covering the pillars of the temple. When used in this manner the dragon twines completely around the pillar. The shade of red used here for ground color is uncommon even in China. In addition to the dragon the symbolical features of the rug are very strong. With the Water and Sacred Mountain as a base, there appear various cloud devices, and in the open space, the Flaming Wheel, the Conch Shell, the Sacred Lotus, the Fishes, the Canopy, the Jewel, and other Buddhistic emblems. The dragon has five claws indicating Imperial rank. The peculiar bell and lotus ornament found at the top of this hanging appears in practically all Chinese temple rugs or curtains. In good condition.

Size 13.10 x 5.4



No. 264 LARGE BRONZE KWAN YIN GODDESS OF MERCY



### 177 "CASH" PATTERN

One of the best examples of the rice or "cash" pattern, closely related to No. 234, but more brilliant in coloring and probably of somewhat later period as indicated by the dots in the inner stripe of the border. The bar of higher coloring across the centre may have been caused by the rug having been placed under a door or some other object which covered this space from the light, in which case the original coloring is here revealed. In perfect condition. Size 7.2 x 5.2

#### 178 TEMPLE HANGING

Strong, vigorous treatment. Superb blue ground with a design composed entirely of religious symbols and good augury emblems. The mythological value of this rug is very high. Horses, Phoenix, Foo Dogs, Deer, Stork, all having legends which are a distinct part of the Chinese beliefs. The bell and lotus festoonarrangement elsewhere referred to appears very clearly at the top of this rug. Old, but nevertheless in perfect condition, since it has never been worn under foot.

Size 8.1 x 4.10

### 179 LARGE SQUARE

In rich tan, with one large central medallion showing a rockery, sprays of peonies growing therefrom and a bird in the branches. A wreath of lotus blossoms surrounds the central picture. The field is covered with large, bold peony blossoms, conspicuous but for the delicate fading. Phoenixes fly amongst the blossoms. There is an inner floral border of fruits and butterflies, and an outer border bearing a lotus chain. The coloring is generally of tan and two shades of blue, the yellow, white and red having faded.

Size 11.4 x 10.5

#### 180 SALMON RED RUG

With five medallions in two shades of blue, white, yellow and pink, and slight touches of olive. Particularly brilliant under artificial light, the thick loose pile showing different color at different angles. The spacing and proportions are notable. The border on a field of contrasting yellow is wrought with floral sprays of lotus flowers in divers colors.

Size 5.11 x 4.1

#### 181 LARGE STONE KWAN YIN

A feature of the ornamentation of a massive Chinese Temple. The crowned goddess of mercy is a pleasing figure, half inset into

a panel formed by the petal of a lotus blossom. The head, round which there is a halo, is finely cut and poised. The robe, including that falling from the crown, behind the long, pendant ears, is nicely draped. In size and somewhat in character this stone could serve as a mate to the sitting Buddha, No. 168.

Height 2.11

### 182 BRILLIANT GOLDEN TONE

Imperial yellow with harmonizing and contrasting decorations, in two shades of blue and two of salmon pink, and here and there touches of white. A wonderful achievement in color, one of the finest products of the Chien Lung period. Design crowds upon design, and yet some of the tracery is so subtle that it becomes apparent only in certain lights. The first pattern is an all-over octagonal, so delicate that it seems only a shading of the yellow field. Over this field are scattered lotus blossoms, only slightly more apparent than the lower design. Then come the customary medallion and corner pieces beautifully drawn in blues and salmon shades, making the contrast. The borders are unusually broad and lie upon a field of salmon. Over the inner one is an unusual tracery of floral sprays in blue; and over the outer a broad swastika. A band of cobalt several inches wide frames the rug. The rug came to this country in four pieces, evidently having been divided, as is the custom, when the father of a family dies and the sons decide to partition his estate. Even rare old paintings are sometimes so divided. In the case of this rug it was not possible to duplicate all the colors, and so, in putting it together, it has had to be reduced somewhat in size, and a portion of the pattern is thereby lost. But the brilliancy of color and the notable conception is still Present Size 8.6 x 7.6 retained.

# 183 FINE BESHIR RUG OF TURKESTAN

Of heavy quality and splendid workmanship. Rugs from the Turcoman districts seldom find their way into Eastern China. This piece is said to have been brought to Peking as a gift for a nobleman. It presents in every point the characteristic Turcoman design and coloring, although the panel arrangement is by no means common. In each of these panels, however, the alternating bands of color at the side of the diamond shape are thoroughly typical and will be found in almost all the old Turcoman rugs from the Baikal district westward and southwestward to the Caspian. The rectangular treatment is Turanian to the last degree and the touch of green is familiar in many Turcoman fabrics. The tiny tree devices with which the red, blue and green grounds of the panels are covered is supposed to be Kurdish, and in certain parts of Western Turkestan appears in much more elaborate form. The web, which is characteristic of Turcoman rugs, has unusually strong color here. The rug has all the thoroughness which marks the Turcoman product. The length and narrowness are exceptional Size 13.8 x 5.5



No. 272 and 273 VERY OLD TEMPLE GUARDIANS IN STONE

#### 184 BLUE AND WHITE

A brilliant example. Not of great age but splendid in quality, very consistent in point of design and admirably balanced throughout. The border design is skilfully composed of flower and fret factors in order to carry out the combination of these ideas in the central pattern. Fine wool, sound color and splendid workmanship.

Size 8.10 x 5.8

# 185 SALMON RED

Beautiful shades of salmon red, with rich blue and white design wrought out upon it, nicely balanced. The central medallion is floral, and flower designs color the field, but the corner pieces and the right border are entirely geometric, except that flowers are scattered across the swastika fret at regular intervals in the border. The tones are distinctly pleasing and the surface soft and lustrous. Early Eighteenth Century.

Size 4.2 x 2.1

#### 186 BLUE GROUND

With design worked out in light blue and white. The corner pieces and central medallion are of swastika design; the main floral elements conform to the Chinese idea of a basket; the broad outer border is a swastika fret upon which appear at intervals little circles representing the *shou* character, money, and other designs. Nineteenth Century.

Size 4.1 x 2.2

# 187 OLD DIWAN RUG

An unusually fine specimen of old kong or diwan rug, in a coral pink, deeply toned with rich contrasting border of deep blue. The central medallion contains an unusual figure, that of a child riding on the mythical Kylin and surrounded by conventional cloud wreaths. The tradition goes that Confucius appears at the same time that a Kylin was first seen by man. This idea must have entered into the mind of the designer, and the rug may have been a wedding present. The butterflies distributed throughout the rug, as well as the fruit sprays, all bear out this idea of good wishes. The whole meaning of the design is the wish for happiness and progeny. The corner pieces are finely drawn floral scrolls. The whole work indicates the Chinese weaver at his best. Time has given this rug an exquisite tone, such as is hardly to be found without great wear. Probably Chien Lung.

Size 7.6 x 5.3

#### 188 TEMPLE HANGING

In pink, covered with symbols in many colors. At the top is a broad band of blue, beneath which hang curtains, with chains of

jewels and temple bells. The eight emblems of Buddhism are conspicuous, but there are also lotus blossoms, a deer, sacred fungi, a heavenly dog, and the *shou* character. In six places the Pa Qua are represented, signifying the male and female principles. At the base is the conventional horizon design of waves and clouds. The rug is meant to hang with another curtain, connecting at the end. Sometimes used as circular pillar pieces. Sizes 9.0 x 3.11

#### 189 COMPANION TO No. 188.

#### 190 LONG, NARROW RUG

Of floral design throughout. Fine ground of faded pink, discolored whites, and two shades of blue. A simple piece, with conventional peonies, some appearing in profile and others showing the full open flower. The drawing is particularly good, and the execution regular and exact.

Size 6.0 x 2.8

#### 191 MONGOLIAN RUG

Extremely fine texture for this district. Both blues and reds are rich and vigorous. The whole design with its five richly patterned border stripes is thoroughly typical. The elements are Chinese, but the treatment is distinctive of the section where the rug was made. A pronounced Western characteristic is the variation of color in the borders and in the central medallion where a band of greenish blue crosses the ground. This is for luck. In both color and design this carpet has immense strength and can be used to best advantage with heavy woodwork where a note of high color is required.

#### Size 10.10 x 5.11

# 192 MING SCROLL PICTURE

A cock and hen with little chickens, beautifully drawn. A background of rocks and shrubbery in characteristic Ming colors. The picture is by Lui Tze, who is noted for peculiar coloring in rock subjects.

# 193 LARGE KONG RUG

In rich yellow. The field is covered with the "rice" or "cash" pattern popular with the Chinese. The central medallion and the corner pieces depart from the usual conventions. The border is of a rich blue, highly contrasting with the central yellow, a floral design and a line of spots are worked out upon the border in light blue, white, tan and yellow. The blue is unusually rich and is not to be found in the present-day products. Unusual width. Eighteenth Century.

Size 11.3 x 7.11



No. 274 RARE EMBROIDERED PICTURE

# 194 SLEEPING DEITY IN HARD STONE (Subject of Illustration)

Lying in robes, one arm folded over him. Behind him stand five guardians with hands raised or lowered in different significant attitudes. Below, on the front of the stone, are eight figures which seem to be the eight Taoist Immortals. At each end of the stone is a priest, one ringing the bell, the other sounding the temple drum. Broad-leafed foliage covers the background, spreading from trunks of trees on either side. On the back of the stone a scene is carved, outlining an animal, evidently a horse, at the feet of the great teacher. Mountains in the distance.

The stone is painted in different colors, which have deepened with age. Accredited to Tong Dynasty (618 to 907 A. D.).

Size q x 11 inches

# 195 CHIEN LUNG FABRIC

In soft peachblow coloring. With the exception of the butterflies, the central design is floral throughout and well distributed both in color and device. The main border with blue ground is of unusual character, including as it does floral elements, ornamental bits of pottery and one or two of the more common symbols. The religious factor is not strong. A fine color touch is in the narrow border stripe, where an almost invisible fret pattern of blush color appears on yellow ground.

Size 7.6 x 5.8

#### 196 EXQUISITE BLANC DE CHINE KWAN YIN

A rare piece of this celebrated ware preserved intact from the late Ming or early Ching period. The work of the sculptor and the potter are here found at their best. The dignified, graceful pose, the gentle expression in the face, and the natural lines of the drapery are all noteworthy.

Height 14 inches

# 197 LARGE KONG RUG

In salmon pink covered with antiques, floral designs and fruits, which mingle harmoniously with the five medallions. The central medallion is circled by a wreath of lotus, making it larger than the other four. The corner pieces are lotus scrolls. There are three borders to the rug. In general tone they are dark blue and yellow, which harmonize and balance the color of the field. The outer border is a floral chain of lotus, alternating in color, but bound together by the same blue and white band of branches and leaves. The rug is well preserved. Chien Lung.

Size 10.0 x 6.2

#### 198 HEAVY RUG OF MONGOLIA

A fine combination of Chinese and Mohammedan tendencies in design. Both border stripes and medallion are thoroughly Chinese.

The lattice pattern which serves as a background belongs to the West. These lattices probably had their origin in India but were adopted into Persian art and under a different treatment into that of China also. The small devices in blue and white which appear at the intersection of the lattices are probably derived from the eightpoint star which appears universally throughout Asia and is often found in prehistoric designs of other continents. It is here used to give a sprightly effect to the entire fabric and relieve the strength of the blues in the five medallions. In a textile way this rug is of unusual merit. Probably about a hundred years old.

Size 8.0 x 5.1

# 199 DEEP SALMON CARPET

With a spray design surrounding a huge central medallion containing numerous heavenly dogs. The medallion is surrounded by conventional clouds in all the various colors of the rug. The deep brown is of a natural colored hair. The outer border of a rich blue contains a floral design with archaic corner pieces, and contrasts with the rich tones of the field. Period, Middle Ching.

Size 11.0 x 10.0

#### 200 FIVE MEDALLION RUG

Fine fabric with soft salmon red ground, on which are placed five medallions, with flowers, leaves, and butterflies. Gold yellow and blue predominate in the border. Unusually good coloring and perfect balance in design. Good condition.

Size 6.0 x 4.0

# THIRD SESSION

#### SATURDAY AFTERNOON, MARCH 4, 1916, AT 2:30 O'CLOCK

Lots 201 to 300

#### 201 UNUSUAL DESIGN

Blue field, central medallion formed of a growing bush of flowers; flowers are scattered about the field, and the corner pieces are formed of butterflies. There are two borders, one the usual whitespotted stripe, and the other of rich salmon pink. The border figures are some of the Hundred Antiques. The whole design, though characteristically Chinese, is unusual, and the coloring cannot be surpassed. Probably Chien Lung.

Size 3.3 x 1.11

#### 202 DEEPLY TONED MAT

With five foliate archaic dragons. The white has become a deep gray, and the salmon red forming the base of the swastika fret border has almost entirely lost color, now blending with the white field. Kang Hsi.

Size 2.5 x 2.5

#### 203 VERY OLD CHAIR COVERING

In gold ground. The colorings are much softened by age, but the range is very narrow.

Size 2.6 x 2.1

#### 204 COMPANION TO THE PRECEDING

Size 2.7 x 2.6

# 205 LARGE DRAGON SQUARE

The central dragon facing outward, the others showing profile. In front of the mouth of each dragon is the usual flaming ball. The borders are the conventional horizon design, indicating eternity. Eighteenth Century.

Size 2.9 x 2.8

#### 206 BLUE AND WHITE MAT

With touches of peachbloom, favorite colors in porcelain of the Kang Hsi and Yung Chung periods. The design is familiar. The central medallion is formed of a mythical lion and cub, and the corner lions facing each other are twisted among branches of flowers. The outer border is not conventional, but made up of flowers and fruits of the season set in antique vases and dishes. More than a century old.

Size 3.10 x 2.0

# 207 HEAVY TEMPLE THRONE SEAT

The five-clawed Imperial dragon occupies the centre, surmounting the Sacred Mountain and surrounded by clouds. The entire outer edge of the fabric is filled by the water pattern so familiar in Chinese designs. The ground color of rich gold tan is quite unusual. The most distinctive feature of this rug is its square shape, which is very uncommon in any such size as this.

Size 3.4 x 3.2

#### 208 POMEGRANATE MAT

With much of the design picturing the pomegranate, which conveys the promise of progeny. It may have been a present to a bride.

Size 5.0 x 2.5

### 209 BLUE AND WHITE MAT

Uncommon in design, with curious pink and yellow touches here and there. Instead of the deer and the crane, a Kylin and a Phoenix are the animal and the bird. The rockery appears at the base, but the pine tree has given place to a flaming ball and the knot of life. Probably a century old.

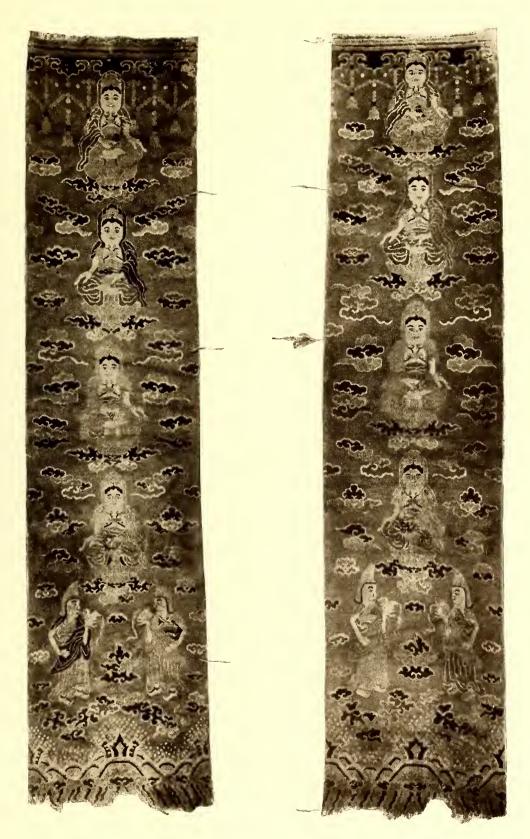
Size 3.8 x 2.0

#### 210 FINE OLD FRAGMENT

Rugs of this quality are to the Chinese weaving art what the Sixteenth Century Ispahans are to that of Persia. The texture of this relic is of high order, the design of the utmost refinement and delicacy. No better example could be had of the soft peachblow shades which prevail in many of the finest old Chinese fabrics. These shades are originally red, but are colored with loose dyes, which in the course of time fade to the softest of tones. Masterly skill is shown in the definition of the flower and spray patterns throughout the centre, in which dark and light blue and white are utilized with the most brilliant effect. This piece was woven from the finest selected lamb's wool, which in weaving districts is set aside for the construction of the best rugs. The perfect consonance of field and border is further proof of high artistic inspiration. This carpet must have been originally some ten or twelve feet long. If it were intact, it would be of very high value, since few examples appear of such artistic or workmanly quality. Size 7.0 x 4.0

# 211 SALMON PINK

With sprays and other designs in yellow so faded that now they are but suggestions or shadings on the field. The corner pieces in strong blue and the central medallion with blue lines form Yu Yi heads, which mean "May your wishes be fulfilled." These Yu Yi



Nos. 280 and 281



heads were often given to emperors, but might also be given to friends as token of good wishes. The sprays of flowers are those of the four seasons, and at each end appears to be a squirrel upon a vine, indicating prosperity and longevity. Time has dealt rather harshly with this rug in the matter of wear, but has given it attractive lustre and softness of color. Chien Lung. Size 6.8 x 3.11

#### 212 CHAIR BACK

In richly-toned yellow and pink, the principal figure in which is a lion bearing on its back some sort of Buddhistic emblem. It is notable how natural hair in two colors is woven in the beast's back and head. Surrounding the lion and also forming the border are lotus flowers and sprays in two colors of blue, white and pink. The base of the rug is the conventional land and sea sign, the emblems of eternity. Well preserved.

Size 2.5 x 2.4

#### 213 BLUE AND WHITE

With only scant showing of other colors. The scene is duplicated on each side, and is exceptionally compact, the deer, crane, pine tree and clouds, and the hilly grounds being so close together that they form very nearly an all-over pattern. Lustrous. Size 3.10 x 2.0

# 214 OLD SADDLE CLOTH

Probably of Tibetan weave. The design is wholly emblematic, the centre figure of frets being a longevity emblem. The array of straight lines derived originally from the tiger's skin represents good wishes, each mark being intended to convey a measure of good fortune. The color has faded to a very soft shade. Although severely worn, the heavy construction of this piece has enabled it to resist disintegration. Requires slight reparation. Desirable for table covering.

Size 5.9 x 2.0

#### 215 DELICATE BLUE AND WHITE

Rug of early origin. The balanced arrangement of design is excellent. The light, narrow border in perfect accord with centre. Of strong quality. Needs slight repair.

Size 6.8 x 3.3

#### 216 BLUE AND WHITE MAT

With touches of peachblow color that have now almost disappeared. Unusual in having the horizon device at the ends. The side borders carry emblems which may be those of the scholar. Over the field are butterflies and lotus sprays, and the central medallion is exceptional.

Size 4.0 x 2.7

# 217 MAT IN WARM RED

With decorations in blue and white, brown and yellow, and with a striking floral border in blue. There are no medallions in this rug and no corner pieces. The four emblems of the student,—chess, music, painting, and books,—are represented. Then there are also some of the antiques and floral sprays scattered throughout the rug. Except for two or three slight blemishes it is in perfect condition, and age has given it a very delicate tone for such highly contrasting colors.

Size 5.8 x 2.0

#### 218 YELLOW RUG

With blue and white decorations throughout, simple in coloring and bold in design. In perfect preservation except, as a glance at the back will show, the yellow and light blue are considerably faded. Nineteenth Century.

Size 6.2 x 3.0

# 219 TRAVELLER'S RUG

Varying from the usual design. Instead of the scene being duplicated on the sides of the rug, the conventional representation of crane and deer, with the cloud, the tree and the rockery, is represented as a picture. The frame formed by the border is likewise unusual. It resembles the Ju Yi, but still suggests the conventional lotus pattern. Upon it is a small bat. Unusual shade of yellow. Size 3.8 x 2.0

#### 220 UNCOMMON SIZE

Heavy quality. Very beautiful coloring and well balanced design. The size is unusual for a red ground rug. Pieces in this color usually run into greater dimensions.

Size 6.1 x 4.0

#### 221 LONG BLUE AND PINK MAT

While the design is conventional, the drawing, design and workmanship are particularly fine. The central medallion is composed of geometric lines and highly conventionalized lotus insets. The corresponding corner designs have also dragons' heads. Throughout the field are sprays of lotus and butterflies. In splendid preservation. Rich color. Possibly Chien Lung.

Size 5.6 x 2.11

#### 222 LONG RUG IN CANARY YELLOW

The decorations in two shades of blue, two of pink, white and brown. Medallions so arranged that they form the corner pieces and sides, as well as the central figures. Between the parts of medallions and the complete figures are floral sprays of the seasons. The border is



No. 282



formed of fruit sprays and butterflies in different poises and colors. Particularly brilliant under artificial light, showing different shades of color. The brilliancy indicates Chien Lung period. Size 6.4 x 2.10

# 223 CHIEN LUNG RUG

Of a loose thick pile in conventional and very definite character. The field is of crushed strawberry color, and five medallions are set upon it, with flowers and fruits of the four seasons and butterflies scattered about the medallions. The corners are formed of tails drawn up from the borders, resembling the butterfly which frequently forms the corner. Instead of the border being geometric to contrast with the central field, a highly colored border in deeper yellow with red, pink, blue and white floral sprays carries out the general brilliant effect. Only the dark blue inner border and dark blue outer strips give the rug contrast. It is in perfect preservation. Chien Lung character.

Size 5.8 x 4.1

# 224 TEMPLE PILLAR HANGING

Impressive example of the crude art of the Western provinces. The stiffness of the cloud devices and other disjunct elements in the field reveals the handiwork of the mountain people, who endeavored at all costs to fill blank spaces. The inscription at the top is in Mongolian characters. In place of the elaborate bell and lotus ornament which is found at the top of these pillar hangings in more refined districts, there are employed here a heavy fret or wave band and the traditional spade-shaped device, separated by a blue stripe bearing white studs. This feature originated probably in the beginning of the Eighteenth Century. From its condition, it is probable that this rug was made in the latter half of that cycle. Size 16.6 x 5.2

# 225 COMPANION PIECE TO No. 224.

Size 16.6 x 5.2

#### 226 MAT IN GOLDEN BRONZE

Brilliant in weaving, material, and color. Time, too, has served it well. A scholar's rug, probably a gift to a great mandarin or prince, as well as emblems of the scholar; there are devices of good omen, formerly weapons, now employed only in ancient theatricals or as fetishes. Chien Lung or earlier.

Size 3.8 x 2.0

#### 227 BLUE AND WHITE MAT

Well-traced floral designs with a swastika border in two shades of blue on a white field that has faded to a deep ivory. Carefully woven and of good material.

Size 4.4 x 2.6

#### 228 BLUE AND WHITE PIECE

With faded pink border. This rug is of the old, severe Ming or early Ching design. The archaic dragons with foliate tails, the bats, and the geometric medallion and corner pieces being of a single color, and the small swastika fret of the border relieved of its severity only by a pink field. A fine small example of Kang Hsi. Size 4.5 x 2.4

#### 229 MAT OF RICH, BROWNISH RED

Decorated with strong blue in two shades, and white, pink, tea green, and orange. A fine central medallion and an unusual profusion of peony sprays. The borders are in somewhat severe contrast to the field, and yet not without a pleasing effect. The rug appears to be new, but the colors have very distinct toning. Chair Ching.

Size 5.4 x 2.7

# 230 RARE OLD RUG (Subject of Illustration)

Originally woven in white ground but yellowed by time. With the exception of the dark blue, soft shades appear in all the patterns. The browns are not in this instance faded colors, although they have been softened to some extent by time. The devices employed are on the Hundred Antique order and include vases, screens, potted plants, standards, etc. The simple border arrangement indicates a very early origin. The large vase on the right is an admirable illustration of the color effect produced by the mixing of the dark and light blue wools in alternating knots. The pile of this piece was originally heavy and is still of unusual length and in excellent preservation. The brown band which originally surrounded it has alone suffered from use. Otherwise the rug is in good condition. Possibly Ming.

# 231 SPLENDID CEREMONIAL SQUARE

In salmon pink with great lions forming the corner pieces, and a lion with four cubs curling within the central medallion of a conventional lotus wreath. Flowers and fruits of the four seasons and butterflies cover the field. The outer border is a conventional peony blossom chain, the peonies being in different colors. The designs are worked out in two shades of blue, white, yellow and deeper pink, with touches of a natural color of wool. Eighteenth Century.

Size 14.0 x 12.7

# 232 SEVERE MING OR EARLY CHING DESIGN

Foliate archaic dragons form the central medallions, the side pieces and the corner pieces being drawn, like the bats, in dark blue, almost black. The white has faded to a drab or yellow gray. There are two



No. 266 RUG OF BRILLIANT COLOR

fret borders in place of the customary one, the inner being of the key pattern, the outer the swastika. One of these borders is set upon yellow, the other upon pink, but these two colors have now so faded that they give but a tone to the white field. Probably Seventeenth Century.

Size 5.5 x 3.3

# 233 EARLY BLUE AND WHITE RUG

Beautiful tonings and in good preservation. The design is chiefly worked out, as with many old rugs of this period, in dark blue and only touches of light blue. The fading of the border and the toning of the white field have brought these two colors into close harmony. Two archaic foliate dragons and four bats surrounding a central medallion of geometric intricacies. The corner pieces correspond with the medallion. The outer border is a narrow swastika fret. Late Ming or early Kang Hsi.

\*\*ISize 4.5 x 2.4\*\*

# 234 RUG OF GOOD FORTUNE (Subject of Color Illustration)

This is what is known in America as the "grains of rice" pattern. While the reason for this name is obvious, the design is really derived from the "cash"—the familiar Chinese coin with a square hole in the center. In old rugs, where the color has faded, it is difficult to trace the resembance, but this derivation is vouched for on good authority. The "cash" is a symbol of good luck. It is customary not to fancy this pattern; but the fact remains that it always sells, like the equally repeating "fish pattern" rugs of Persia. It is almost certain that the reason for this is the simplicity and cheerfulness of rugs of this type. The yellow used in them is usually not of the most attractive shade, verging as it does toward the "lemon" and "pale mustard" quality. Altogether, however, it provides a most agreeable background, usually for some figure rather more ornately drawn, but usually neat and clean-cut in its effect, as in this instance. This rug was made somewhat later than No. 267, and probably after the time of the Emperor Chien Lung. During that reign more or less elaborate use seems to have been made of foliate floral arrangements, drawn like those seen here in the broader border stripe. From using these patterns in small areas, such as borders or in individual bits, upon a plain field, was developed the fashion of covering the entire central area with them, almost always in the same colors yellow and blush red. The reds were inclined to fade, and as the rugs grew older they attained wonderful delicacy of tone. Where the 'grains of rice" pattern is employed there is, in most cases, a certain quantity of red or pink interpolated in some part of the rug, for the obvious purpose of warming up the somewhat cold, thin yellow, which otherwise would be too weak to be attractive. It is noticed here in the main border, the ground of the inner border with fret pattern, and in the scrolls which enclose the five floral medallions.

For some reason, probably racial, there appears in these "rice pattern" rugs far more often than in any type the "barring" of color—that is to say, a change in the ground color, usually to a lighter shade—so as to form a bar or transverse stripe across the field. This is a common practice among the Kurds in western Persia, who believe that it makes for good luck. Further illustration of this irregularity occurs widely throughout Chinese weavings in the seemingly "hit-or-miss" distribution of many colors, principally the blues in the border patterns. This peculiarity is very well shown in the present example, but is confined to the border section. In the medallions of the field every element seems to have been worked out with the greatest regularity and exactitude.—From advance sheets of "The Mentor."

#### 235 LONG RUG IN RICH SALMON RED

With a blue border, making a fine combination of color. Over the field are small floral and fruit sprays, some of which, like the pomegranate, have significance. Alternating with the floral sprays are butterflies of different colors. The array of sprays and butterflies is broken only by one central medallion. The border is a chain of lotus, the emblem of Buddhism. Good condition. Eighteenth Century.

Size 6.3 x 2.8

#### 236 IMPERIAL MAT IN FAWN COLOR

Of such quality as to distinguish the piece. Little birds fluttering through both field and border, and a child riding a Kylin in the central medallion, are unusual designs. The latter indicates the birth of Confucius and is probably meant as a good omen of progeny. Rare weaving, materials and coloring. Chien Lung or earlier.

Size 3.11 x 2.1

# 237 UNUSUAL CHARACTER AND PRESERVATION

(Subject of Illustration)

In rich yellow, faded from a red or pinkish hue, with the design worked out in blue and white and natural brown hair. The pattern asserts the longevity of the dynasty, with the water and mountain design at each end, the many short strokes or bars across the field, and the medallion signifying eternity. The *shou* character with four bats surrounding it is set into the centre of the medallion. The general appearance of the rug and its preservation indicate that while such rugs are woven for saddle cloths, this was probably used for some other purpose. Late Seventeenth Century.

Size 5.0 x 2.6

#### 238 BEAUTIFUL MING PIECE

The simplicity found in all very old rugs of high order is manifest here. The conventionalized dragon devices in dark blue which form almost the entire design of the centre are among the oldest patterns known. The fret is the only other element that appears in the rug and it should be observed that this is found in centre and border, which is further evidence of high concept. The gold coloring in this piece is very unusual and the entire color scheme extremely narrow in range, which speaks for early origin. Skilfully repaired.

Size 8.0 x 5.0

#### 239 LONG MAT IN SOMBRE TONES

The principal color in field and border was originally brown, broken by an inner border of yellow, the two colors having now toned to almost the same. Design, drawing and workmanship exactly and carefully done. The decorations are in two shades of blue, white and red, and brown natural hair. The central medallion is a fine combination of floral conventional and geometric lines, and similarly the corner pieces are formed. Various sprays of flowers, fruits, and butterflies are scattered over the field. The border is of floral sprays interspersed with butterflies and bats. There is a small unimportant lotus pattern even in the outer band of blue, which is the final border of the rug. Late Eighteenth Century. Size 6.3 x 2.9

# 240 BRILLIANT RED RUG (Subject of Illustration)

Of oval form and strong texture. Rich red predominates. The archaic fretted dragon figure serves as a medallion. The sides and ends are occupied by the water figures usually found in temple carpets. The disjunct flower device used in balanced distribution in the central ground is suggestive of Western influence. In excellent condition.

Size 5.10 x 3.2

# 241 RUG OF BRILLIANT COLORING

Secured by delicate hues contrasted with rich blue ornamentation. The field is of an all-over lattice pattern of two shades of tea green, upon which are five medallions, the central one being largest. Sprays of flowers fill in the spaces about the central medallion, and there is an artistically drawn butterfly at each end. The delicate colors of the centre are set off by a rich pink and blue border, which in turn is contrasted with touches of white. The artistic beauty of this rug is enhanced by the luster that the central field has taken on with age. Probably Chien Lung.

Size 7.9 x 5.0

#### 242 HEROIC DRAGON HEAD

Fragment of a great temple or palace rug of the Ming or Early Ching Period. Tawny yellow. From the dragon's throat the traditional flaming ball is being ejected. The green is unusual in later rugs, but often found in Ming pieces of this character. The black wool was colored with a corrosive dye, also characteristic of the period.

Size 4.3 x 3.1

# 243 PORTRAIT OF BUDDHIST PRIEST (Subject of Illustration)

A scroll painting by an unknown artist. Characteristically simple in line but definite in expression. A Chinese inscription and seals on the panel above.

#### 244 FINE OLD MAT

There are few rugs in the collection surpassing this in beauty of color and excellence of textile quality. The distribution of pattern is almost perfect, and time has softened the colors in such a manner that the entire fabric is a symphony in soft tones. The manner in which the narrow stud and fret borders and some of the similar details in the centre are worked out is indicative of the fineness of knot, which is uncommon in Chinese rugs, and comparing favorably with the Persian.

Size 3.8 x 2.0

# 245 SQUARE CHAIR SEAT

Probably from a temple. With butterfly design and waves of eternity. Nicely toned.

Size 2.5 x 2.5

# 246 IMPERIAL SADDLE CLOTH (Subject of Illustration)

Probably used by one of the great Emperor Chien Lung's retinue. The field is of deep blue, with five clawed imperial dragons floating above the conventional sea and mountains and gazing at the sacred pearl, above which are conventional clouds of much more intricate design than are customary. The border is alternately decorated with the bat, signifying good fortune, and the character *shou*, for longevity. The colors are reversed in the border, the yellow forming the field.

Size 4.7 x 2.4

# 247 DELICATE BLUE KINGFISHER FEATHER JEWELS

(Subject of Illustration)

From a Manchu lady's headdress. Nine pieces in different dainty shapes and devices. Over the feather work, the eight Buddhist emblems (in pearls and coral) are distributed with good effect.



No. 267 RUG OF IMPERIAL COLORING

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#### 248 BLUE AND WHITE RUG

With touches of aubergine, yellow, and salmon pink, setting off a very rich dark blue—almost black. The minor colors have faded until they now appear to be only shadings for the white and blue. The white has become a cream color. Surrounding the central medallion of floral and geometric designs, various antiques are represented, four of the jars containing flowers, the others instruments which were formerly used by ancient warriors, but now serve only as charms. Eighteenth Century.

Size 4.6 x 2.7

# 249 ROSE COLORED CEREMONIAL CARPET (Subject of Illustration) Huge central medallion with flowers growing from a rockery, encircled by a double row of clouds in all the various colors of the rug. Peony and lotus sprays thrown over the field and forming large corner pieces. Inner border of imperial yellow with floral sprays alternating with emblems of the scholar and antiquities which he loves. Outer border in rich blue, with dragon headed archaic figures forming corners. Chien Lung or later. Size 13.7 x 13.7

250 251 252 253 254

# UNUSUAL SET OF MATS

Evidently intended for temple use. Of rather recent period. The coloring is entirely unusual, the red being of a clear character and fast, the ground yellow having a decidedly green tone. The entire background is covered with a fret diaper which is very old in Chinese ornament. The superimposed medallions are two in each piece, occupied by the Foo Dog and the Stork. The fretted ground is otherwise relieved by small double medallions containing for the most part symbols of good fortune. At the bottom of each piece is the water device. It is manifest that these pieces were made for a special purpose. The wool is of good quality and the texture thorough.

Size 5.0 x 1.10

Size 5.0 x 1.9 Size 5.0 x 1.10 Size 5.0 x 1.10 Size 5.0 x 1.10

#### 255 LARGE "CASH" PATTERN

The "cash" or rice pattern is employed here without medallions, which is not common. This rug is of the same general quality and character as Nos. 234 and 177. The barring of the color here is probably due to the use of a different dye and is perhaps attributable

to Western influence, since it is a recognized device among the Persian and Kurdish weavers who believe that any abrupt change of pattern or color is conducive to good fortune. The character of the main border stripe would also indicate this. The fret stripe and peachblow imparts warmth, which is further accomplished by the use of the same shade in the ground pattern and in the blues of the main border. Of most unusual size. Brilliant in effect but unobtrusive. In excellent condition.

Size 11.6 x 6.7

# 256 SALMON PINK

With a lustrous surface. The field has no medallion, but is covered with branches and sprays of flowers, and many butterflies in flight. The decorations are in light blue, dark blue, white and yellow. The border is of a slightly darker shade of pink, and the design upon it is floral, alternating with geometric elements evidently added for the sake of strength. Probably Yung Chung. Size 4.10 x 2.7

#### 257 BLUE AND WHITE DRAGON RUG

Two dragons with bifurcated tails form an oval, in contrast with the medallions in the centre. Beyond them in the field are clouds, for the dragon in Chinese mythology is a creature of the clouds and water. Farther beyond in the rug are floral baskets. The corner pieces are in lighter blue. Touches of peachblow and salmon pink are scattered throughout the rug. The white has taken on a mellow tone with age, but the rug has suffered no serious injury. Probably Chien Lung.

Size 4.3 x 2.4

#### 258 SMALL BAT RUG

Of unusual design. The field a highly conventionalized cloud device with a large red bat flying diagonally across the space.

Size 2.0 x 1.5

#### 259 UNUSUAL COLORS AND TONING

In a remarkable state of preservation. The main body is of wool, but the outer border of a natural colored hair. The salmon pink field has faded to a color which is difficult to describe. The medallion, the floral sprays and the corner pieces are wrought in blue and white, yellow and brown, which form an unusual combination. The inner border is a key fret on light blue, then comes a narrow spotted border on dark blue, outside of which comes the main border of a flowered diamond pattern. Chien Lung.

Size 6.1 x 3.2





No. 285

# 260 PANEL OF BLUE KINGFISHER FEATHER JEWELS

(Subject of Illustration)

From a Manchu lady's headdress. Emblems of Buddhism, in pearls and coral, overlie the blue feather work. A brilliant, delicate piece of artistic workmanship.

# 261 HEROIC MING LIONS (Subject of Illustration)

Pair of massive beasts in stone, embodying the spirit of strength. The muscles and sinews are carved in extravagant lines. But especially in wild animals, the Chinese sculptor and painter is not a realist; he seeks to portray the spirit of his subject. The Foo lion, which stands before palace and temple portals, is meant to indicate power and authority.

Height 2.9

#### 262 FINE RUG OF WESTERN MONGOLIA

Very soft wool and excellent workmanship. While the medallion arrangement, the small fret border and the stripe containing white studs on blue ground are distinctly Chinese, all the rest of the design, including the outer border and the complex background, are strongly reminiscent of Turkistan. Save for the color alternation, which suggests an influence from even farther west, the main border pattern with some modifications in color, might be found in almost any Turanian fabric. Of useful size.

Size 6.4 x 4.1

# 263 APRICOT AND YELLOW RUG

With design worked out in two shades of blue and white. The color of the rug was originally red, but the fading has given it the mellow hue of golden fruit. The darker blue is in striking contrast. Probably Yung Chung.

Size 3.10 x 2.0

# 264 LARGE BRONZE KWAN YIN (Subject of Illustration)

Accredited to the Tong Period (618 to 907 A. D.). Bearing a remarkable resemblance to the late Queen Victoria. A beautiful figure seated cross-legged, with great dignity, yet ease of pose. The drapery and the jewels are well hung and cast. The conventional water lily sustains the goddess. An unusual bronze in size and exact proportions. Most of the gilt with which the figure was formerly covered has disappeared.

Height 2.6

#### 265 DEEP PINK RUG

With lemon colored border, the decorations worked out in blue, white, yellow, pink and brown. The peony sprays are bold, around a

central medallion formed of a lotus wreath; the corner pieces are foliations from the lines of the inner border. The outer border is a floral chain of conventional lotus blossoms. Well preserved, though toned by age.

Size 6.0 x 4.0

#### 266 ANCIENT BROWN RUG (Subject of Colored Illustration)

It should be, and probably will be, unnecessary to write any words of praise for the wonderful old carpet so well reproduced in this plate. It has all the marks of great and genuine antiquity. It represents the Chinese rug-weaving art at its best, so far as clear concept, perfect simplicity, and balance go, and the marvelous color which distinguishes the highest expression. When this piece came to America, it was in a sorry state of disrepair, although but little of the original web was missing. The work of reparation occupied a very considerable period of time, but resulted in bringing back to life and utility one of the most perfect examples of early weaving that have ever been

imported.

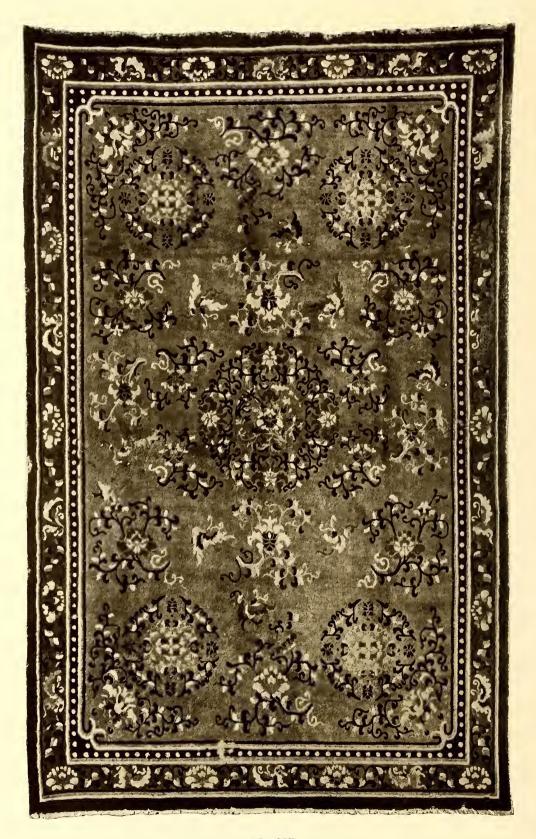
If praise of the rug is unnecessary, analysis of it is next to impossible, for the good reason that there is nothing much to analyze. In color there are only two shades of tan, one gold, the other brown, and the one shade of very peculiar, misty blue. These, together with the wide band of dark brown around the sides and ends, all softened by age, complete the narrowest color schedule it could well be possible to employ in a rug. The range of design is still more limited. There is nothing but the fret in the central medallion and the single border, and the small medallions and corners, which, while not pretending to actual depiction, even conventionally, are nevertheless doubtless derived from the simple dragon forms so widely used at the remote period when this rug was made. In all this there is nothing complex, nothing pretentious, and yet the whole has a decorative atmosphere, and a completeness, which could not have been more impressive and which a free use of divers patterns could only have impaired.

From the standpoint of composition, particular attention should be paid to this blue. The color printing process has fortunately reproduced it with astonishing fidelity. It is not alone unique among the multitude of wonderful blues in which the old Chinese dyers excelled, but it would be difficult for the most skilfull of presentday colorists to have selected or devised a shade which would have taken its place in complementing the shade of gold brown which dominates the entire fabric. In the light of such an accomplishment, it is difficult to believe that the scientific theory of color

was worked out by a Frenchman, at so very late a day.

Some importance, finally, attaches to the brown band formed around the outside of the rug. Wide observation of old Chinese rugs reveals the fact that brown, used for this purpose, is an almost unfailing mark of very early origin. As time went on, blue began to





No. 287

supersede it, and through recent centuries the blue band has been well nigh universal; though in some few localities, apparently, brown has been adhered to for this purpose, down to a comparatively late day.—From Advance Sheets of "The Mentor."

Size  $9.9 \times 6.6$ 

# 267 RUG OF SUPERB COLORING (Subject of Color Illustration)

This rug is rich in design, as well as in color, strong in key, but nevertheless splendidly consistent. In addition to the warm color of the centre, there is a free use of both light and dark blues, which however are managed with the greatest skill. There is vagrancy in design, due to a manifest effort at elaboration. The added border stripe bearing the wave or fret pattern is a necessary contribution made in order to balance the stronger centre. The same may be said of the small round medallions in the main border, bearing very ancient symbols of longevity.

The design was borrowed from the porcelain, perhaps from several vases. There are certain Persian rugs of the Seventeenth and Eighteenth Centuries, and many Perso-Indian rugs of a still earlier period, which have something in common with the minute floral type of Chinese design. Which artist, the Mohammedan or the Chinese, was the borrower and which the lender would be difficult to say at this distance.

But all this aside, it is still worthy of note and should never be forgotten in the study of Chinese rugs that whatever and wherever they borrow they are still Chinese. In this rug there is one concession to the Persian habit, which might better have been omitted for the sake of decorative purity; namely, the conversion of the narrow inner "water" stripes into corner ornaments. Not that the shapes thus obtained are Persian in their character. They are not. On the contrary, they suggest the conventional corner dragons in the oldest Ming rugs. But the manner in which they are brought out is more that of the heavy Chinese teakwood carving, which plays so large a part in the interior decoration of China down to the present day. They add an element of strength to the design; but they distinctly "do not belong," and constitute, therefore, an inharmonious factor when considered in the light of cold analysis. None the less, with its superb coloring, the rug is far more beautiful than most that come out of China in these days of rug decadence.—From advance sheet of "The Mentor." Size 8.10 x 5.7

#### 268 RUG WITH SAPPHIRE GROUND

Of considerable age, but with the shaded border which came into use after the Chien Lung period. This impression is strengthened by the fact that two border stripes of the same character are employed. The predominance of golden yellow and the lighter blues in these

borders relieve their solidity. The design of the centre is of an earlier origin and of a high order. The symbolism of the rug is entirely that of good fortune. The peachblow, pomegranate, bat, butterfly, and phoenix all contribute to this idea. The figure in the central disc is presumably of Buddhistic origin. The light colors are particularly effective on their rich blue background. The square shape is exceptional. Unusually fine in texture and of soft lamb's wool. Repaired.

Size 6.10 x 6.3

# 269 MING RUG

One of the oldest and artistically most perfect rugs in the collection. The simplicity characteristic of very old Chinese fabrics is here in evidence. A simple design, the centre medallion and corners of conventionalized foliate dragons, appears in a symphonious blue which is not to be found in the late weaves of China. Aside from this there is no pattern excepting the tiger marks found in another important rug in the collection. These are suggestive of good fortune. The gold ground was originally of the very finest quality, as yet may be seen in the places where it has not been worn away. Ming.

Size 5.3 x 2.7

#### 270 KONG PIECE IN BLUE AND WHITE

The white having been discolored till it is now gray harmonizes beautifully with the two shades of blue in which the floral design is worked out. The rug is notable for its simplicity. The design, coloring, and craftsmanship are all masterly. The preservation is noteworthy. The work on the whole field is floral, the corner pieces being in the shape of butterflies, and the main sprays basket shapes. The border has geometric frets and spotted lines, which give the needed character to an otherwise delicate design. Probably Yung Cheng. Size 6.0 x 3.5

#### 271 SALMON PINK

Brilliantly toned, luminous of surface, with blue, yellow and white decorations. The corner pieces and the medallion are not in contrast, but almost unnoticeable as such. The border chain of lotus flowers is likewise toned, so that it gives but the slightest contrast to the field. The brilliance of the rug, considering its subdued character, is noteworthy. Probably Chien Lung.

Size 6.4 x 4.3

# 272 STONE WARRIOR MOR LI CHING (Subject of Illustration)

The figure is an epitome of strength. Four such gods (one carrying a snake, one a guitar, one a sword, and the last a parasol) stand as guardians within the portals of every Buddhist temple. They are

the Four Heavenly Kings,—four brave generals who lived during the Hsang Dynasty, 1766 to 1122 B. C., and were deified by an early emperor.

Such examples as the two offered in this collection are almost unobtainable. The countenance, as well as the massive build, epitomize brute force. On the face is a smirk of good nature and confidence. The armor is elaborately carved in detail. From a very early Dynasty.

Height 2.10

# 273 STONE WARRIOR MOR LI HAI (Subject of Illustration) Companion piece to the foregoing.

# 274 EMBROIDERED PICTURE IN RICH COLORS

(Subject of Illustration)

Three sages in magnificent robes of different colors are worked out as with a painter's finest brush. At first glance the picture resembles a painting. Even the thin hairs of the beard are carried out with the needle. The original backing of the picture has been removed and a new deep blue background replaces it. Accredited to the Ming Dynasty.

Size 6.0 x 10.0

# 275 PROBABLY OF KANG H'SI PERIOD

This rug has all the character of a typical blue and white but the substitution of gold tan ground has enabled the weaver to use white and light blue freely in the central design. This results in a marked delicacy of expression combined with a very heavy texture and great durability. The entire key-note of this rug is joy and happiness, as indicated by the free use of butterflies and delicate floral elements. A perfect balance is found between the fret medallion and the smaller corner devices in two shades of blue, which are sufficiently strong to stand out on the figured background. The blue band around the outside tends to further uphold the balance of the carpet.

Size 11.1 x 5.8

# 276 ANTIQUE SADDLE CLOTH

There is every indication in the elaborate design of this fabric that it was used by a priest. In addition to the Foo Dog there are a number of Buddhistic symbols, including, "Cash," Wheel, the Endless Knot, State Tent, Rhinoceros-horn, Cup and the Bat. The border is probably of Indian origin. At the point of juncture there is the same figure which appears in a similarly shaped cloth, No. 112. The wool and texture are both of a very high order; the piled surface very firm and fine. The strength of the fabric has resisted wear, but it is obviously old.

Size 4.6 x 2.3

# 277 TEMPLE HANGING WITH THE EIGHT BUDDHIST EMBLEMS

Bordered by clouds, above a Lama priest calling the faithful to prayer with a conch shell. A panel for a temple pillar, from the same temple as numbers 280 and 281. In rich blue with the designs in lighter contrasting colors. Temple bells looped along the upper border, and waves of eternity at the lower. No side borders because the rug is meant to fit side to side round a pillar. In good preservation, having been used only as an ornament.

Size 11.0 x 2.4

#### 278 TEMPLE HANGING

Companion to the foregoing.

Size 10.10 x 2.4

#### 279 VERY OLD STUDENT'S RUG

Probably belonging to the Ming period. The golden brown ground is very rare. On account of its great age, some of the colors used in the patterns have faded almost to the vanishing point, but the blues still retain almost their original value. A skilful trick of weaving appears in this rug, which at later periods has been outlined in Persia and Turkey. That is the alternative of knots in two shades of blue which produce a peculiar misty-colored quality. The preservative quality of blue dyes is again in evidence, as the blue patterns appear here as if raised above the rest of the fabric. The centre contains what is known in weavers' parlance as a mirror medallion and within this are depicted various symbols supposed to appertain to the student. It is, therefore, accredited as a "student's rug" or "library rug" among persons versed in Chinese art and derivations. In the pattern of the field there is considerable diversity. One or two of the figures employed refer to Western sources, but the lotus pattern and the butterfly are still in evidence, though faded to some extent. The borders furnish interesting confirmation of the rug's age, since the small fret is characteristic of the oldest pieces and the inner stripe, carrying semi-octagons, is merely a section from the old honeycomb octagon design universally attributed to the early part of the Ming dynasty or even to an earlier date. When brought to America this rug was in very dilapidated condition, but has been perfectly restored. Its texture is of the heaviest and most thorough and even now it is calculated to endure severe wear.

Size 10.0 x 5.6

# 280 PECULIAR TEMPLE HANGING (Subject of Illustration)

Believed to have come from the famous group of Buddhist Monasteries at Wu Tai Shan, in the mountains of Shansi Province. Four Kwan Yins, Goddesses of Mercy, are seated one above another, with two attendants at their feet. Temple bells are looped from the



No. 292



top, and waves of eternity form the lower border. There are no side borders because the rug is meant to fit round a temple pillar beside the altar or shrine. Toned in burnished pink, with designs worked out in blues, browns, and other colors. Preservation due to the fact that the hangings were ornaments only. Straps whereby the rug was hung in the temple are still attached. Size 10.10 x 2.6

### 281 TEMPLE HANGING (Subject of Illustration)

With Goddesses of Mercy. Companion to foregoing.

Size 10.10 x 2.6

#### 282 BEAUTIFUL RUG OF SINGULAR CHARACTER

(Subject of Illustration)

In red covered with patterns in great and unusual profusion. It is a distinct type, of which there are but three in this collection. There are three medallions in a row instead of the five, which would ordinarily appear in a rug of this size and character. The centre medallion corresponds with the corner pieces, which are in deep blue and white, being dragons' heads developed out of archaic geometric figures. The two end medallions contain the emblematic deer and crane. Over the rest of the field is a generous display of butterflies and floral designs. The contrasting border, instead of being a rich blue, as is frequently the case in Chinese rugs, is a light yellow, throughout which a floral spray of unusual lotus blossoms runs in a chain. Accredited to early Eighteenth Century.

Size 7.10 x 5.6

#### 283 RUG OF BRONZE COLORING

With blue patterns and border of natural hair somewhat corroded. Fine, simple piece, designed when Ming influence was still paramount. Over the field is a regular foliate design, which has almost entirely disappeared. The central medallion bears an archaic foliate dragon; the corner pieces are geometric, in dark blue. The swastika fret border is unusually narrow.

Size 4.7 x 2.5

#### 284 OLD CHINESE CARPET

Superb red ground with bold but attractive design of Foo Dogs and flowers. Red of this quality is very rare in Chinese fabrics. The great majority of reds employed are fugitive in character and upon obtaining any age have faded to very soft tones. This rug, which is old, has been skilfully and carefully restored. It is now in perfect condition for floor use. The blue fret corners, the heavy floral main border, and the broad outer stripe of blue are nicely planned to offset the vigor of the central design. The result is a very brilliant but very perfectly balanced unit. The central medallion, in which

seven Foo Dog figures are bound about with clouds, are crudely drawn, and would be obtrusive in this design were it not for the careful maintenance of strength in the borders and corners.

Size 14.0 x 13.5

## 285 SAPPHIRE BLUE RUG (Subject of Illustration)

With ten peony blossoms surrounding a central medallion. The blossoms are so large and bold that they almost form medallions in themselves. The actual medallion is formed of several lions in a wreath of conventional clouds. There is a broad inner border of a honey-comb pattern, and an outer floral band. The faded lighter pinks and blues, yellows and white, are saved by the depth of the blue background. The rug was probably of late Kang Hsi or Yung Chun period.

Size 8.2 x 5.5

#### 286 EXAMPLE OF THE BEST MING

Design and coloring from the florescent years of that period. Among the weavers of China this combination of peony flowers, vine and leaf is recognized as of Ming origin. The rug is in perfect preservation owing to its tremendously heavy construction. The knot is a coarse one, but the yarns are double, affording a smooth, compact, solid surface. Here again the narrow range of color which distinguishes the oldest fabrics is manifest. There are all told but seven colors or shades of colors in the rug, the color effect being produced by skilful alternation of these. The simple fret border, relating to the earliest time, is here used. This rug was considered by experts in Pekin the finest example that had come into that market in many years. Among Chinese floor fabrics, rugs of this general proportion are extremely rare, whereas in Persia, where they are known as Kali, they have always been most plentiful.

Size 15.3 x 6.9

## 287 LARGE RUG IN CORAL PINK (Subject of Illustration)

With medallions and sprays thrown over it in such delicate tracery that they almost form what is known as an all-over pattern. The flowers are conventional lotus, and they are worked in various colors,—two shades of blue, red, yellow and white, and a natural brown wool, and also a deeper red. Unusually good for a rug of this size. Large butterflies are typically and delicately drawn, no two alike, and are scattered throughout the border, as well as the field. A broad band of spotted blue lines becomes a foliation at each corner and with the outer band of blue, lends the necessary contrasts to the rug's delicate colors.

Size 11.0 x 6.11



No. 293



#### 288 BLUE AND WHITE MAT

Of fine wool. Sheen and toning even throughout. Though small, this rug is covered with many emblems, the designer evidently having crowded his ideas upon it. Around the medallion are graceful butterflies; then come fruits and flowers of the four seasons. In the corner pieces are archaic dragons, facing the longevity character, shou. Above the dragons is a conventional bat, indicating prosperity. The outer border has many symbols of Buddhism intersected by the Buddhist flower, the lotus. Early Eighteenth Century.

Size 3.11 x 2.1

### 289 REMARKABLE TEMPLE RUG

(Subject of Color Illustration—Frontispiece)

Rugs of this type, which seldom make their way to America, have been attributed to Mongolia. There are reasons for believing that this piece came direct from a temple in the borders of Tibet. It resembles in many ways the now famous rug in the Metropolitan Museum of Art, for which the late J. P. Morgan paid \$25,000. Although smaller than the Museum temple carpet, the one here reproduced is superior to it in textile quality and probably in age. Both have the imperial five-clawed dragons of the Ming, contesting over the "Iewel" which is one of the Buddhist symbols. Both rugs also have across their lower end the Sacred Mountain and the sea, depicted in their ancient traditional form. There the resemblance may be said to end. It is in the symbols distributed throughout the field that this rug excels the other from the documentary standpoint. In addition to the cloud and cotyledon figures, with which both rugs are ornamented, this piece contains all the principal symbols of Happy Augury,—the Flaming Wheel, the Sacred Lotus, the Fishes, the Canopy, the Jewel, the State Tent, the Endless Knot, and the Conch Shell. Here appears also, in soft shades of brown, the bat, recognized as a symbol of longevity.

In the top of the rug, extending from one side to the other, is a continuous festoon, made up of conventionalized buds and flowers of the lotus. This appears invariably in rugs woven for the draping of temple pillars, or for religious hangings, and it is never found save in fabrics made for some devotional purpose. It will be noted that this part of the rug, a space about eighteen inches wide, is very much worn. The most likely explanation of this condition is that the rug was used on an altar and that a rail or other barrier prevented

the nearer approach of the devotees.

This extraordinary carpet presents the most convincing illustration of what has been said in the text regarding the methods used to secure blush-red shades,—peach, apricot, and the like. In China it is customary to quilt the backs of nearly all small and medium-sized rugs that are used on floors, benches or *kongs* (built-in brick heating devices). Oftentimes the cotton cloth used to cover

the bats of quilting cotton is brought up over the end of the rug and sewed fast. This piece was brought to America in some haste, and the quilting was not removed until after it arrived here. When it was taken off, the original color was revealed. It may be seen in the color plate, a brilliant stripe across the lower end of the rug. People are often misled by the absence of border from certain Chinese rugs, into the belief that they are not intact. This is, of course, an error, and it is worthy of note that the Sacred rugs, containing in their designs a high measure of religious symbolism, are almost invariably without borders.—From Advance Sheets of "The Mentor."

### 290 BLUE RUG

With five principal medallions, peony blossoms and butterflies scattered amongst them. The patterns throughout this rug are made of lighter colors, yellow, red, white, and light blue, giving it a bold and striking effect. The minor border is a T pattern, and the outer a chain of peonies. Chien Lung.

Size 8.0 x 5.2

#### 291 PAIR OF THRONE SEATS

Beautiful coloring, softened by age. The five dragons used as the main feature of the field are drawn with great animation and are of the five-clawed Imperial order. The faded peachblow tones are very soft and harmonious. Heavy quality. Requires a small amount of reparation.

Size 2.9 x 2.8

Size 2.0 x 2.8

# 292 BRILLIANT KONG RUG (Subject of Illustration)

In salmon pink; an extraordinary rug for several reasons. It has received very good care, and time has given it an even shading, toning the colors perfectly throughout. It has but one medallion, but that is an unusually large one representing the Chinese lioness with several cubs playing about her. Around the central medallion is a broad wreath of peony blossoms, and peony sprays from the corner pieces fill out the designs on the field. The borders are unusual in being in nowise geometric. There are two broad borders, one formed of innumerable antiques and precious things, and the other of floral sprays. The rug takes on varying colors with every change of lights. Probably Chien Lung.

Size 8.0 x 5.9

## 293 KANG HSI RUG IN DATE RED (Subject of Illustration)

With a pattern which, with the exception of the medallion and corner pieces, would be an all-over design of peony blossoms and





No. 296 VERY EARLY BRONZE TRAY

sprays, highly conventionalized and worked out in dark and light blue. The medallion signifying the intricacies of life and longevity is geometric. The corners balance and are of the same pattern as the medallions. There are two borders, the inner one formed of octagons and squares containing flower patterns and swastika, the outer border being a heavy swastika fret. Then there is a broad outer band of brown, which has corroded, likewise lines between the borders have been made of this corrosive color and are now practically cut out of the rug. This is one of the notable pieces of the collection. The drawing, coloring and careful weaving and even the toning and the wear of time all having worked to its benefit. It is of distinctly Ming design, with the same severity that is seen on Ming porcelains.

## 294 YELLOW AND RED (Subject of Illustration)

A remarkable all-over pattern of lotus flower, with no border, except a broad blue band. Duplicates of this pattern, almost exactly drawn, are found in old porcelain, especially in late Ming and Kang Hsi pieces. The combination of the two colors of the central field gives the effect of gold, and in certain lights has a bright sheen. The rug has the definite character of Ming art, but all the suavity of the Chien Lung period.

Size 10.10 x 8.8

## 295 HEAVY PILE, SOFT COLOR

With fret ground in yellow and soft peachblow color surmounted by five medallions in corresponding shades, with the addition of white and two shades of blue. The border sections are well calculated as to value and design and in closely corresponding color. The preservative quality of the blue dyes is seen throughout this rug. It was of very heavy texture to begin with and the wools in other colors have worn down much more perceptibly than the blues. It is heavy in texture and for practical purposes in excellent condition.

Size 8.2 x 5.1

## 296 ANCIENT BRONZE TRAY (Subject of Illustration)

Of oblong shape with heavily slanting sides, raised on a beveled base. Interlaced pattern of archaic serpentine scrolls covering sides. The inscription at the base of an otherwise plain interior has been translated as follows: "Made by Hsu Ye Fu. May the vessel be eternally used by the Emperor and his Descendants." This is a form of phrasing the wish that the Dynasty may live forever. Patina in green and deep red. Accredited to one of the very early dynasties.

Length 12 inches Width 10 inches Height 3½ inches

## 297 BLUE RUG

With designs worked out in many colors—many for a Chinese rug. There is a large central medallion formed of a mythical lion playing with her cub, circled by a wreath of flowers in which conventional geometric dragon figures are placed at four equal intervals. There are four minor medallions, each carrying out a different design and working out a different symbolism. Then there are flowers and antique bowls scattered throughout the field. There are two borders of geometric design, one the favorite spotted line, and the other a key pattern. The main border bears a floral chain in many colors. Well preserved.

## 298 BUTTERFLY RUG IN TAN (Subject of Illustration)

Unusual in design. There are no medallions and no borders in the rug, nor are there corner pieces. Over the field, which was once probably pink, huge butterflies, most artistically drawn and worked out in two shades of blue and white, are placed at more or less regular intervals between sprays of peach blossoms. The effect is now peculiarly good, for the stems of the blossoms have entirely faded away so that they are hardly discernible, leaving the flowers apparently scattered on a breeze, like the butterflies. Only a broad band of blue forms the border. Probably Chien Lung. Size 8.9 x 5.8

## 299 PINK, YELLOW AND BLUE

Octagons and squares, each of a different color, contain suggestion of flowers like full-blown daisies. The central medallion has a Kylin, glaring at a phoenix, male and female emblems. There are two borders, the inner being one which is not frequently found. The outer stripe bears a geometric figure with the dragon's head placed at regular intervals, and separated by lotus blossoms. A brilliant lustre.

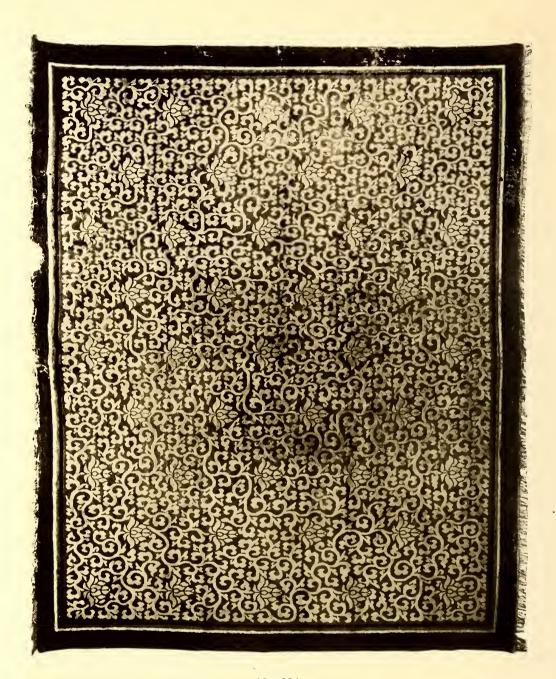
Size 6.0 x 2.8

# 300 KANG HSI RUG OF FINEST QUALITY

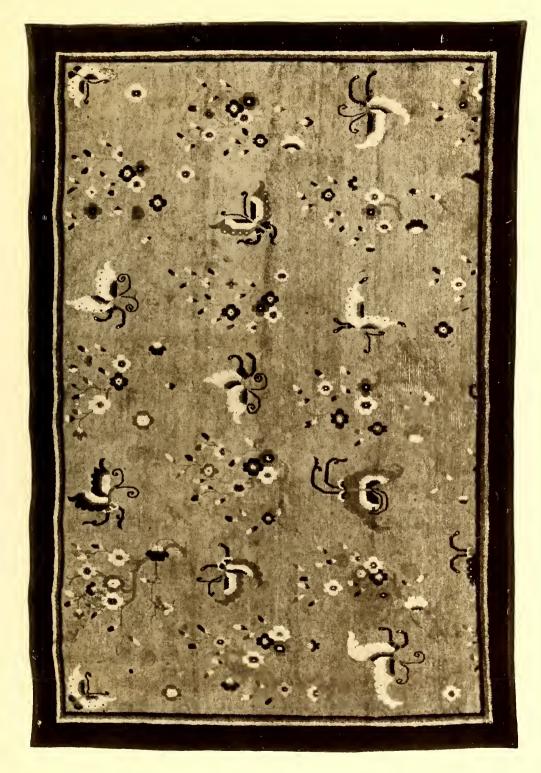
A masterpiece of burnished brown faded probably from yellow and red. It would be impossible to find a duplicate, if, indeed, an equal, to this exceptional piece. Over the field of the rug are scattered the emblems of the scholar and some of "The Hundred Antiques"—a favorite design of the cultured Chinese gentleman. Lotus flowers and other sprays are included among the symbols. The corners are formed of geometric dragon-headed figures in light colors, which have become subdued with age and now blend with the body of the rug. There are three heavy contrasting borders—one a blue T fret, another a floral design most delicately traced, and finally an outer border of a swastika fret with lotus buds inset at intervals.

Size 6.5 x 4.4





No. 294



No. 298



















